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Early August Issue

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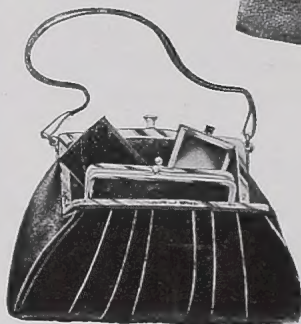
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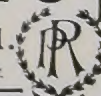
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## The Next Vogue

# THE INTERIOR DECORATION NUMBER OF VOGUE

OF course, we all know that in the late summer the interior decorators get in their deadliest work. Don't let them find you unprepared. Instead of being practically helpless, when the time comes for your house to be refurbished, you should be able instantly to state just what you want and how you want it. There is nothing like a firm decision to make an interior decorator eat out of your hand. The next issue of Vogue, the Late August Number, is going to be an Interior Decoration Number, and as far as the regeneration of the house is concerned, there is nothing that it won't tell you.

### WHITE ELEPHANTS IN THEIR PLACES

There are some things about the house that sooner or later bring up the question, "Now that you have it, what are you going to do with it?", and one of the greatest of these is the piano. A piano in the wrong place in a room can be about as decorative as a tank, and when it is placed properly it can be as much a part of the scheme of

things as the other furniture. That's another thing Vogue is going to talk about, the best and most effective method of placing a piano in a room.

### FIRST AID TO HELPLESS HOUSES

It may be that your ancestral mansion is all very well except for a few unmanageable corners that simply won't look right, no matter what you do to them. Time was when they made corners like that into "cosy corners"—those peculiar places with a distinct Old Curiosity Shop air, and an affinity for pierced-metal lanterns. Of course that sort of thing couldn't last—most people are too healthy minded—and now there are all kinds of uses of adroit chintzes and concealing tapestries that help a great deal when properly applied. So Vogue is going to have a regular course in First Aid to Awkward Spaces and Shy Corners, and there will be "after treatment" pictures, too, to show you how your house really can look. Many a house of the Early

Victorian or one demi-tone period will be grateful for the suggestions therein.

Of course wall decorations and window arrangements will be thoroughly discussed and illustrated, they are very important, whether your house is one that has to be coaxed into modernity, or whether it is already as smart as a twentieth-century débutante.

### THE SUPER-BATHROOM

If cleanliness is next to godliness, it naturally follows that the bathroom is the nearest earthly approach to Olympia. You will think that, too, when you see the bathrooms that Vogue has photographed for its next issue.

By way of a foretaste of good things to come, in this issue you will see that Vogue tells you about the Deering house at Miami, Florida. It is a modern version of an Italian villa surrounded by garden, sea, and sky, the beauty of which Venice has never dreamed.

VOL. 50: NO. 3

Cover Design by Lepape

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## C O N T E N T S

Early August 1917



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WHOLE NO. 1076

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L A D Y     B E A V E R B R O O K

*This portrait was painted by G. W. Lambert, Esq, Member  
of the International Society of Painters, Sculptors, and  
Gravers; and Associate of Société Nationale des Beaux-Arts*



Before the unparalleled magnificence of the Guard's band—scarlet and gold and bearskin), the Parisienne stopped for a moment dismayed, and, paling against this martial background, Maria Guy made a black satin hat trimmed with a black and white feather



MARIA GUY

## PARIS UNIFORMED AND BE-FLAGGED

Paris, Gay With The Uniforms And Flags Of The Allied Nations, Arranges Bright Revues To Entertain Her Guests, But, Paling Against This Martial Background, And Mindful Of The War, The Parisienne Clads Herself In Sober Colours



PAQUIN

PARIS has taken on a martial aspect. Walking from the Opera to the Place de la Concorde one encounters practically all the world in uniform. And the variety of the uniforms is bewildering. There are giant Russians in extraordinary high boots and blouses which seem oddly short; tall Englishmen bronzed and dignified with their khaki-clad kinsmen from overseas—Canadians, Australians, and New Zealanders. There are blond Belgians in khaki, swarthy Serbes in neutral-tinted uniforms, Italians, Montenegrins, Japanese, Portuguese, and Annamites with their odd hats and faces which go so oddly with the French uniforms; and soon Paris will be welcoming the United States "regulars." Naturally one sees multitudes of French soldiers—sturdy *poilus* from the trenches, dashing young officers side by side with their grizzled elders, and many tall, thin, inky-black soldiers from Morocco. Add to all these the turbaned, red-trousered Arabs, who have been brought to Paris to sweep streets and replace in other ways the men who have been called to the colours, and you have a Paris, which, compared to the Paris of before the war, is a strange city.

Soldiers fill the theatres at the matinées. The terraces of the cafés are crowded with uniforms as varied in colour as Joseph's coat. They stroll about in groups, gazing into shop windows or at some public monument with varied degrees of awe. This week we welcomed the combined bands of the Brigade of Guards, in scarlet and much gold and huge bearskin caps—two hundred and fifty men clad in what, for Paris, is unparalleled magnificence.

We see, also, blue-clad sailors from the United States Navy, swinging along with a familiar rocking gait, quite the happiest of all the soldiers and sailors in Paris. Then there are ambulance drivers, men in the service of the Red Cross or the Blue Cross, dressed in khaki with distinguishing badges on their sleeves; boy scouts, dressed as boy scouts are dressed the world over; girl scouts, and, last

A gown worn by Mademoiselle Alice Clairville in "Le Poulailier," by Tristan Bernard, given at the Bouffes Parisiens. Emerald green mousseline de soie is embroidered with gold, and a band of white mousseline de soie edges the skirt

One expects Dœuillet, even in the dull season, to give us some novel sensation. His latest is of white tulle embodied with slender white cotton, blue grosgrain ribbons, and pink roses, not forgetting the invisible apron hemmed at the edge



DŒUILLET





VALENTINE ABOUT

*The lack of taxis in Paris has passed the tragic point, but the number of private cars seems to increase. A black satin motor hat with skunk and gold braid is practical and decorative*



MARIA GUY

*Blue grosgrain ribbon, found on so many of this season's hats, is bound at the base of the crown and on the brim of a fine black straw hat, covered with a halo of billowy black tulle*



JENNY

PREMET

*Perhaps to convince us of the charm of her latest ideas, Premet planned a new gown in black and white, black satin and white moiré, white buttons, and a black and white girdle round a fashionably loose waist*

*(Left) Sometimes on an August day you meet the most delicious contrasts of colour. Here is a gown of rose-tinted crêpon, simple and smart of line, and above it a blue linen collar equally smart and simple, a charming combination*



JENNY

*(Right) This is what Madame Jenny did towards procuring someone a happy summer—a pale rose crêpon frock, a mauve tunic, and a mauve girdle embroidered with mauve beads*





MARTIAL ET ARMAND

*Emphasizing the coincidence that green gowns become popular when war drums sound, this frock is of green charmeuse, but the quaint waistcoat is of yellow, embroidered*

Lucien Nepoty's adaptation of "The Merchant of Venice" which was produced recently at the Théâtre Antoine by the Shakespeare Society, created a veritable sensation in Paris, where Shakespeare is still something of a novelty. Wonderfully put on is this play, and M. Gémier is wonderful in the rôle of Shylock. Staged by Louis Auquetin and Emile Bertin and costumes by Ibels, "Le Marchand de Venise" has proved a great attraction at the Antoine. Andrée Mégard, in the rôle of Portia, and Germaine de France, as Jessica, contribute not a little to the success of this first presentation of Shakespeare in Paris.

At the Opera we have seen the players of the Comédie-Française assisting in the production of "Prométhée," and at the Opéra-Comique Mary Garden continues to delight large audiences with her rendering of "Carmen" and Massenet's operas. We have had the Ballets Russes at the Châtelet, and have enjoyed again "l'Oiseau de Feu" and "Les Danses du Prince Igor," and wondered at the "Parade" and "Les Contes Russes." One of the new dances, "Les Femmes de Bonne Humeur," with its cubist *scène*, is very pleasing in colour and movement; but one must be a master cubist to understand the "Parade," which was hissed by many and applauded by only a few "among those present."

*Like her Allies, the Parisienne's attention is now turned upon her garden, and sometimes she works in a yellow linen and white gardening apron, and holds above her a white muslin parasol*



LUCIE HAMAR

of all, the Gardes Républicains, with gleaming helmets and waving plumes. Against this martial background a mere civilian pales into insignificance. As regards dress, this season in Paris, women are mere insignificant atoms—the palm is this year given to the men.

Flags still decorate the city. Everywhere one sees the Stars and Stripes beside the flags of the other Allies; but oftenest it is the French, the English, and the United States which are grouped together. The Stars and Stripes are painted on many of the ambulances which carry the wounded through the streets of Paris. One hears United States airs, "The Star-Spangled Banner" or "Dixie" floating out from some corner which never before echoed, in all probability, to other strains than the "Marseillaise." The air is filled with war and rumours of war; and so the days pass.

With the return of the sun, after the paralyzing effect of the rigid winter, Paris has, as it were, awakened out of sleep. The theatres and cafés are open; one may have tea again at Armentonville and at the restaurant just inside the Porte Dauphine. One may even feast on little cakes, which, considering the drastic orders of the Government, are probably made out of nothing. They taste, however, much the same as usual, although somewhat elusive in substance. The stuff that dreams are made of is most substantial, compared to the new war *patisserie*.

Parisians walk in the Bois as of old, and if the crowd is thinned somewhat and the costumes dull in colour we are reminded involuntarily of the reason. It is the war. As taxis disappear the number of private automobiles increases, apparently. One wonders who supplies the petrol. But the lack of taxis has passed the tragic point.



MARTIAL ET ARMAND

*Unswervingly slim of silhouette, extremely smart of cut and design, Martial et Armand made a one-piece frock of soft blue cloth, then trimmed and collared it with white*

These *Fêtes de Bienfaisance*, given by the Ballets Russes, were organized by the Comtesse A. de Chabrillan for the benefit of certain *œuvres de guerre*, and among the patronesses were the Comtesse R. de Béarn, the Princesse Jean de Broglie, the Duchesse de Clermont-Tonnerre, the Princesse de la Tour d'Auvergne, the Princesse E. de Polignac, Mrs. Lehr, Mrs. Paget, Mrs. Mitchell Depew, Mrs. James Hazen Hyde, Mrs. Sharp, and, in fact, almost every one of social importance in Paris.

At the Théâtre Femina Mme. B. Rasimi presents "Femina Revue," with Mistinguett and the smiling Chevalier as the principal attractions. The costumes—costumes of the harem again—were designed by Erté, and are of a very striking sort.

The new *revue* at Théâtre Michel is one of the maddest, merriest "shows" seen in Paris since the war, and the tiny theatre is crowded at each performance. Here also one may see oriental costumes of a most extravagant variety. When the programme tells us that "Tadj-Ildi le Sanguinaire" is costumed by Poiret, we know in advance what the costumes will be like, just as when we see Spinelly's name on the programme we know positively that we shall be amused. Spinelly, in costumes varying from futurist pyjamas of weird patterns to princely white and silver, is one of the busiest of all the players at the Michel. Seven of the grandes maisons contribute an interesting number to this *revue*; one or two models from each house being shown on pretty manikins by way of supplying a bit of modern style; and the models are exceptionally pretty. M. Dœuillet shows "Cythere," one of the most successful frocks of the season, as well as one of the prettiest. Mme. Lanvin exhibits the pretty grège model so much admired by connoisseurs, which shows a new



and pleasing line. Worth contributes a wonderful green frock. Mme. Jenny shows two charming creations, and Beer, Paquin, and Poiret also show pretty models.

Tristan Bernard's new play, "La Famille du Brosseur," at the Athénée, is another of those amusing comedies which abound in misunderstandings and mirth-provoking situations. M. Lucien Rozenberg, in the rôle Colfat fils, amuses his audiences so well that they quite forget that they must walk home after the play, which is in itself an achievement.

Mlle. Cécile Sorel, who is still appearing on certain nights at the Comédie-Française in "Le Chandelier" and "Le Demi-Monde," has just returned from a visit to Switzerland, when she played at Zurich and a number of other towns for the benefit of soldiers suffering from tuberculosis contracted in service. "In one town," said Mlle. Sorel, "I played before the Boches, who applauded me enthusiastically." It is difficult in these days to imagine a Frenchwoman playing willingly before the enemy; but this was Switzerland, and it was for the benefit of French soldiers, so Mlle. Sorel was amply justified.

In "Le Demi-Monde" Mlle. Sorel wears some charming frocks by Chéruit and Callot. One of these, by Chéruit, is the trouser-frock of black tulle and black Chantilly, which was so marked a success early in the season. Callot's frock of vivid red velours de laine, with collar and cuffs of soft dark fur, is most becoming to Sorel's fairness, and the evening frock of red lamé tissue and gold lace is ravishing. Sorel always wears frocks of this type so well.

For the street, with a simple dark blue tailored frock, Mlle. Sorel wears a simple blue straw hat and long pendants of lapis in her pretty ears. Earrings are not much worn in Paris at the moment, but these vivid blue pendants are very becoming to Sorel. A pair of earrings worn at the Ballets Russes consisted of rather large gold balls swinging from old gold chains. Another



Premet upheld old traditions of nightgowns when she made this model of white linen and lace, and embroidered and beribboned it with blue in this quaint fashion



DOUCET

Latticed cords bind the white organdie vest of a muslin frock that Doucet made a dull blue; the correct shade to set beneath an azure August sky



DOUCET

One of the favourites among the pretty blouses of the summer season, for which the Maison Doucet is responsible, is a white muslin model with an attractive collar

Much respect is being given to jersey this season, and beige is receiving its share of attention, so the success of this one-piece beige jersey frock should be assured

pair, worn on the same occasion, were of cut steel, quaint, fringed pendants, very becoming to the wearer; but, as a rule, in public, no jewels are worn at present in the ears.

By contrast, pearls are worn about the neck, and one sees rope after rope of pearls of price any afternoon in the Paris tea-rooms, worn with frocks of black satin, crêpe, or sterner stuffs. The simple dignity of black and pearls is very smart just now.

And every one wears black. Black serge, satin crêpe, silk jersey, tulle, and lace. At Armenonville a day or two ago—and, by the way, Armenonville was crowded—I saw frock after frock of black silk jersey trimmed with lace. The lace was in the form of a straight, deep flounce attached to the lower edge of a basque blouse, forming a sort of tunic, loosely belted, over a narrow pleated underskirt. With this black creation was worn a broad hat of black faille, the brim faced on the underside with black velvet. A black velvet ribbon was wound about the crown and tied in a spreading bow in front.

One of the black frocks worn yesterday in the Bois is sketched in this number. The silhouette is slender and the jacket is almost close-fitting, the line being extremely simple. The white basque blouse of crêpe Georgette shows a bit in front, and the hat is of deepest duldest violet faille, the underside of the brim faced with black velvet.

The new, straight underarm line shown by Lanvin in the grège frock at the Théâtre Michel is likely to endure for a time, at least. Several such frocks were seen at the Ballets Russes, and several have been worn lately in the Bois. Sketched on another page is an odd coat-tunic of grège serge, rather Chinese in form, with a "disappearing" girdle across the front, and a very odd new collar, bowed and buckled at the back. This collar is lined with white satin, the tassel is of grey silk cord, and the girdle is of grège satin.



CHANEL





CHANEL



LUCIE HAMAR

*Here is one of those delicious brown tulle collarettes which this designer is making so successfully—a pretty airy nothing, worn just for vanity's sake over a summer frock*

*(Right) What could be more becoming to her who has travelled far across the path of years than a soft nigger brown taffeta gown trimmed with skunk, silver lace, and brown tulle sleeves?*

*(Left) Every one wears sober colours nowadays, and, since the close-fitting bodice has ceased to exist, a black crêpe girdle hangs loosely on a gold embroidered black crêpe de Chine gown*



Somewhat similar is a model of the same material shown on another page. Here the collar is of grey rabbit, the buttons are of grey coroso, and grey silk cord tassels finish the pointed coat-tunic. Another frock showing a collar of this sort is of light grey serge. One-piece in style, the skirt is pleated in panels, the pleats commencing just above the narrow, loose grey serge girdle and falling straight to the hem.

The waist-line continues vague. Of the several girdles now in fashion not one must outline the waist. For the moment the close-fitting corsage has ceased to be. Every one wears the straight frock, and if it appears a bit peg-top in effect it is by accident rather than design.

The tête-de-nègre frocks which commenced the season so bravely have apparently dropped by the wayside. Black is now preferred to brown or blue. Many of the black frocks are embroidered with gold. Some are embroidered with white or grège, and some are embroidered with blue cord. Frocks of black alpaca are thus embroidered. Especially pretty is one of silky blackness, simply but ostentatiously stitched with white. With this frock is worn a hat of black glazed straw with a draped straw crown, the slightly rolling brim being faced with black velvet.

Very new is this calotte of draped straw, which is not of thin, soft straw softly draped, but of stiff varnished straw shaped to resemble drapery. The brim may be wide or narrow, but with the subtle lines of the draped calotte the shape needs no other trimming. This hat is really a triumph of millinery. Why have we not had it before?

In spite of the sunshine there is a sharp "edge" to the air, which so far has prevented the wearing of thin summer muslins. Muslins are appearing, however, here and there, in the salons of the grandes maisons. In some instances, these frocks are elaborately embroidered with a most delicate tracery of stitching, while in others the tussore is pleated and falls simply in the well-known "straight" fashion under a loose girdle of muslin. The tailoring of muslin



results in some exceedingly smart summer frocks—frocks which please Parisians by reason of their simplicity. And in Paris simplicity is now demanded of frock and "frill" alike.

Dœuillet, who has a pretty habit of tucking roses into the belts of collars of his creations, pins a rose to the straight muslin girdle of a rose-coloured muslin frock. One suspects M. Dœuillet of being responsible for the roses one sees pinned to frocks of serge and other woollen tissues—a small bud brightening the collar, a pink rose pinned to the girdle or to the corner of the jacket—just a bit of colour on a sombre gown.

The midsummer hat of velvet has already made its appearance, and summer furs are now in order. Furs are scarce, it seems, owing to the war; so Paris is waiting with bated breath to see what the furriers will provide for the coming season. In the meantime, Lucie Hamar is making delicious little collarettes of tulle or silk—pretty airy nothings which are put on for vanity's sake over thin summer frocks—and other houses are making collarettes and cache-nez of silk and other tissues. Odd and smart are these collars, which appear and disappear with such rapidity that it is impossible, almost, to say that this one or that is the fashion.

A new theatre bonnet, worn a night or two ago at one of the Paris theatres, is made of silver tissue, gathered and adorned with a small pink rose. It was worn with a dainty frock of silver-grey satin, topped with rose crêpe Georgette. Parisians dress so little at present that even a theatre bonnet is a novelty; but one sees, occasionally, a pretty little beret of black or tête-de-nègre tulle with a velvet bandeau, or a bit of tulle matching the hair in colour bound tightly about the head. This last produces a very odd, effective coiffure. A. S.

*Stateliness should find a dignified setting in a black Chantilly and blue Georgette gown with incrustations of tinted Chantilly, a black underskirt, and, beneath, a black girdle*





The celebrated incident of Cleopatra and her slaves was not so much tyrannical as typically feminine. Her reasoning was direct and unclouded by abstract ideas of justice

## WE SOLVE *the* RIDDLE of *the* SPHINX

LET us acknowledge at the outset of our essay on women that any attempt to characterize the sexes, asserting that Men or Women, as such, are thus and so, must be profoundly futile. In the first place, acute observers have recognized several different kinds of women and almost as many kinds of men; in the second place, the peculiarities of either class are much less important than that mere human nature which they have in common.

Our next step is to explode a superstition: the superstition that women are mysterious. Women are about as mysterious as hippopotami. That is, they are inconceivable except through actual observation. Nevertheless, their habits, though strange, are easy to observe and understand; and their psychology, though in some respects other than that of man, is yet reasonably simple. It is,

Plain As the Rule of Three Is the Way of Woman: Her Basic Principles Are Persistent Devotion, Eternal Seriousness, Predilection for Martyrdom, and Complete Subjugation of Reason

By HUNTLY MURRAY

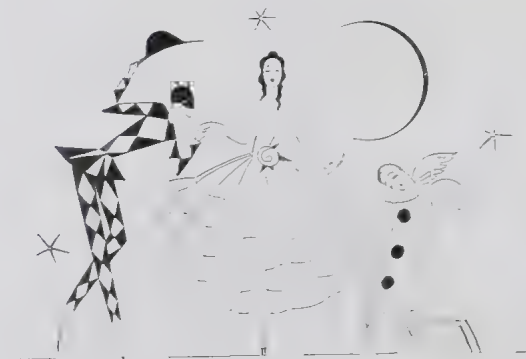
that women are incomprehensible, they avoid at once the trouble and the obligation of attempting to comprehend them. At the same time, they pay an easy compliment and make such knowledge as they have doubly effective under cover of innocence. It is indeed surprising how few women realize that this weapon works both ways. Try it upon some man, and see. Tell him that you consider him a mystery beyond all feminine understanding, and observe the nature of his reactions. Observe also what you can do with him while under their influence.

### HER SERIOUS FRIVOLITY

It is commonly said that women are frivolous; and the patent absurdity of this serves to illuminate the first great distinction between them and the rest of humankind. Women are called frivolous because they manifestly expend much thought and energy upon frivolities. But the true explanation of this fact is not that they are frivolous, but that they are, on the contrary, almost insanely serious and responsible. A woman simply has to be serious about something; and in default of something more important in itself, she will be serious about a trifle. If she is not responsible for a child, she will be responsible for a chow dog; if she is not in love, she will expend herself heart and soul upon the most ephemeral and filmy of flirtations, or labour without ceasing at some cobweb of social intrigue; if she is not in charge of the

morals of the community, she will take charge of its manners with an equal zest: in a word, if she has no cause for work, she must work for a Cause. Nature has placed in her care what is from nature's point of view the central and basic responsibility of all, the bearing and rearing of the race, and for that object has implanted in her a certain gravely furious instinct of devotion, deeper in her consciousness than sex itself.

Of the nature of this impulse many women are innocently or indignantly unconscious. A woman engaged in mothering a charity or a cat may not improbably take what is known as umbrage, if you call her occupation by its name. To do so implies a comparison, as if she ought to be raising a family instead; which may not be at all true and certainly is not at all pertinent. She may be expending only



She is in no wise appeased by an apology, for why is a fault less blameworthy for being confessed? Though she may elect to forgive the sinner seventy times seven, yet she may equally well elect not to forgive him at all

indeed, all the easier to follow because we are not as a rule admitted to their confidence. Of course, if you treat a hippopotamus like a man and a brother, it may not perfectly respond; and if you make the opposite mistake and treat it as a nightmare or an angel, you may even give offence.

The truism of the mystery of Woman, however, has always been agreeable, though untrue. It is habitually encouraged by women for precisely the same reason that it has always been encouraged by priesthods, cabals, and secret societies. It flatters the vanity of the initiate and increases her power over those without the pale. And it is acquiesced in by the men from motives curiously mixed of indolence and cunning. By accepting the fiction



They lie who say that woman dresses for the delight of man's eyes. She collects frocks as he collects porcelains, and she wears an exquisitely typical example of the art of the "Grandes Maisons," as who should say, "This is a rare piece, a perfect specimen of the later Ming dynasty."

surplus devotion or devotion for which she cares to have no other use. But she is at all events devoted. We said that women have to be serious about something; it is more accurate to say that they have to be serious about everything. A woman can not even imagine the deep frivolity of men. Men play at their work, amuse themselves with love, dissipate life, and die with a jest upon their lips. Women make even amusement a vocation. Men have their hobbies, to which they lightly sacrifice important matters; but no woman ever has a hobby. For her, either a thing is seriously important or it is not. She cannot understand how a man plays a game, furiously yet with his tongue in his cheek, at once with

(Continued on page 54)





DÉUILLET

That rounded neck-line that the designers are having such good times with appears again in this frock. It's one of those frocks made of all sorts of things,—the pleated skirt is of black crêpe de Chine, the top is of rose mousseline veiled with black mousseline which sparkles with blue paillettes, and the sash is of soft blue crêpe de Chine



ARNOLD

If all "tonneau" silhouettes had been as good as this modest little one, we wouldn't be shaking our heads over their sad end. This silhouette lives in a frock of marine blue serge with a white linen ruche at the neck,—they do love to add those little frills to dark serge dresses. The buttons are of blue and yellow corozo,—it looks like smooth ivory

PARIS PROPOSES TO MAKE FROCKS ON  
THESE LINES, IF IT TAKES ALL SUMMER



DÉUILLET

(Left) It is so pleasant to have the straight silhouette with us during the summer; transparent materials agree so well with it. This frock is all of dark blue mousseline with grège-embroidered panels,—altogether, it's the sort of frock that any woman, Parisienne or lesser mortal, really must have before she can enjoy the summer at all

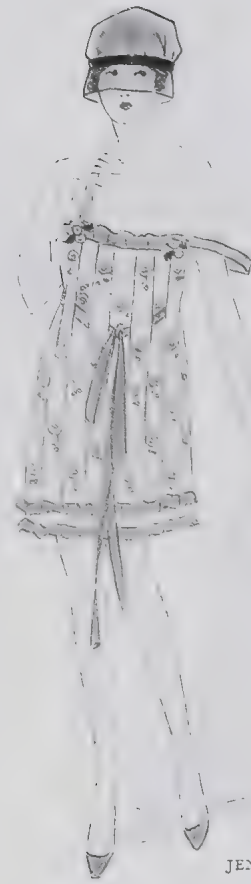


AGNES

(Right) To get at the root of the matter, there's an under-dress of yellow satin; that's the simplest part of the whole affair. Over that, there's a cloud of yellow mousseline, draped at the sides and embroidered with yellow silk within an inch of its life. The girdle is embroidered in gold with surprising touches of blue, and gold tassels dangle from it at both of the sides



*Pink roses besprinkle generously this chemise of cream voile, and, because all frivolous things have an affinity for each other, there are narrow ruffles of rose marquisette and rose ribbon shoulder straps which dispute their important mission, but are nevertheless charming*



JENNY



FANNY

*This blue satin afternoon gown, discreetly veiled with blue mousseline de soie, scorns, like so many other Paris gowns, to assert a definite waist-line. The bolero-like bodice, with its long close-fitting sleeves, is a colourful affair fringed with gold and embroidered with green, gold, and red thread; it is a bit oriental, too*



AGNES

*Paris formed a conspiracy of black and white and silver, and the result is this black satin frock veiled in black tulle, with an undomesticated apron of white mousseline embroidered in silver. Silver also embroiders the three-quarter length sleeves of the corsage of black and white mousseline, and silver tassels swing from the belt of grosgrain ribbon*



JENNY

*In Paris, black has superseded all the other dark colours. This frock of fine black gabardine, trimmed at the neck and cuffs with black soutache braid, has two narrow belts that cross each other on their respective journeys; the buttons believe in keeping strictly to their own sides of the road—and do it*



## V O G U E P O I N T S



"Do a good deed a day," they told the boy scouts, and this result of their good influence was seen in the Bois

The Parisienne Is the Foreign Correspondent Of This Page Of What Little Things One Should Do Next and Just How to Do Them



This is the sort of hat that says, "It's your move," and then leaves all the rest of the game to you

**H**ATS of satin and organdie, or satin and piqué, are new and oddly smart. The brim of one of these hats is of satin, and the crown is of white piqué. The crown of another is of black and white checked cheviot above a black satin brim; this is shown in the sketch at the upper right on this page.

A "FUTURIST" hat is made of periwinkle blue serge, embroidered with green, white, and orange and is illustrated to the left in the upper middle of this page. This odd little hat, which is cravatted with white leather, is very smart with a tailored frock of serge.

**I**LLUSTRATED in the middle of the upper group of drawings on this page is a hat for afternoon wear. It is a broad capeline of black satin trimmed with little tufts of orange and grey ostrich "flues." The brim is formed of two sections of satin glued together after the fashion of many of the new models and is finished with raw edges.

**T**HE "boy scout" crown appears on many of the new chapeaux. The latest version is of white piqué above a brim of black satin. The one sketched at the upper left on this page is made of blue and green embroidery above a black satin brim. This model appears also with the crown of yellow duvetyn and the top of the brim covered with duvetyn and the under side with white piqué.



**S**KETCHED at the right in the upper middle group of drawings on this page is a new beret of black satin piped with white and adorned with a black-and-white tassel. The beret is much fancied now for sports wear. Lucie Hamar makes a very pretty one of bright coloured duvetyn. The Hamar berets are shaped with great cunning and are exceedingly jaunty and picturesque. It would seem that the beret is a variable and approaches absolutely no limit.



This hat is like a futurist's idea of the millennium in colour



Black satin again; and trimmed with orange and grey ostrich tufts



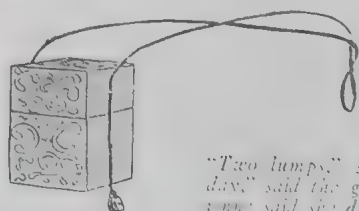
French berets get now dashing every day. This is black satin.



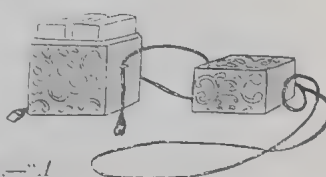
These duvetyn bags look strangely like suede



Of course these are the extremes to which a negligee can go



The person who began that thing about "The Turk he is a happy man," was right



"Two lumps," said the Parisienne—"I dare," said the government, so the Parisienne said she didn't care much anyhow, and put her two lumps into a little gold box on a green cord

**N**OW that the pantalon is in fashion, new specimens appear daily. Sketched at the bottom of the middle group of drawings on this page is a green taffeta pantalon finished at the ankles with gold satin and tassels. A négligée above the green trousers is worn, a little loose coat of black satin embroidered with gold thread, and the girdle underneath is of gold tissue with tassels and ends.

**T**HE pantalon sketched at the lower left on this page is of orange satin decorated with a loose gathered taffeta of grey mousseline. The coat is of black and white striped velvet tied with orange satin cords, and the girdle and neck garniture are all of orange satin. Grey stockings and black shoes complete this indoor costume.

**M**ORE vague in line is the pantalon sketched at the lower right. Of grey satin enriched with gold embroidery and tassels on each side, this garment looks not unlike a skirt. The black satin jacket is embroidered with gold thread and finished with gold buttons. The tiny "modesty" bit is of bright green Georgette crêpe and the hose and shoes are of grey silk.

**N**OT only hats, but bags are now made of duvetyn. One of the newest is of Italian green duvetyn made brilliant by a bit of embroidery in deep orange. This is illustrated in the middle of the page. The wrist-strap, and top of the bag are of green silk. Another bag is made of tobacco brown duvetyn much like suede in appearance, with a medallion monogram in dark blue on the side. Sometimes a monogram of this sort is wrought in beads, and sometimes in bright wool.

**S**INCE two lumps of sugar represent the daily individual allowance by the government, sugar has come to be regarded as precious. The jewellers have made small gold boxes so that one may take one's allotted portion to tea with one; shown at the bottom of this page.



This negligee seems to have a skirt, but the Parisienne knows all about "pantalons"





*Italy has given the precedent for residences such as this, and they find an equally appropriate setting in that part of our sunny south which dreams itself a future rival of the Riviera. The great house, built of the native coral rock and a softly pink stucco, looks across its paved terrace to waters not less blue than the Adriatic. A stone bridge leads to a stone island which affords a site for the tea-house*

## “THE GARDENS OF VIZCAYA”

Where the Florida Coast Meets the Bay of Biscayne at Miami, Rises the First Completely Venetian Villa on American Soil, the Residence of Mr. James Deering

F. BURRALL HOFFMAN, JUNIOR, AND PAUL CHALFIN, CO-ARCHITECTS

THE apparently impossible has been achieved, an American millionaire has re-created the atmosphere of a Venetian palace on the balmy shores of Florida. Perhaps there are no two countries which exactly reproduce each other's climatic conditions. The aspect of Venice is northern, except in summer and autumn: in winter and spring-time it is cold and grey. But the Venice known to the world at large is the Venice of perpetual golden sun and windless days. Turner's pictures, Sargent's water-colours, and the enthusiastic impressions of passing travellers have accustomed us to this idea. Thus it is that one's prevalent notions of the water city are somewhat tinged with fable.

In the new world, however, there is a region where this Venice of dream and fable really does exist in all the months, where the flowers fall into the water of a mild sea at every season, and boating and bathing are daily possibilities the year round; in parts of Florida, indeed, there are other Venetian conditions which one ordinarily overlooks. The bays along the Florida coast are very like the Venetian lagoons, though they lack the Alpine background; there are the same long islands, the same land-threading waterways, constantly married to the same endless marsh. The same silence of sky and profitless land rests eternally over both of these lagoons.

### VENICE IN FLORIDA

Up to the present time, however, there has been none of the saving grace of Venetian waters there. Little Florida towns do not send out clear-cut campaniles into the sky; nor do sudden, ambitious, palace-like country houses rise near the cities of the peninsula. There are no dreams of Palladio rising beside the slug-

gish and narrow canals over prairies of green, no gay little musical towns nor great storied churches, reaching a hand back to Byzantium and Hagia Sophia. Florida is a primitive land, but it has a great present for the fisherman, a dream of a future for the yachtsman and

James Deering to rear its fronts beside the Bay of Biscayne in the majestic simplicity with which the Rezzonzo set theirs beneath the profiles of the Alps,—a great mass dominating a great vista. One sees the palace of Bassano over many miles of green valley, and it impresses one instantly at the opening of the Alpine passages. One sees “Vizcaya” over leagues of the sea on the way from the Caribbean and the Gulf, looking straight out into two tropical blues. Its name comes from the same sources as the name of the bay, Biscayne. Both are derived from the little Spanish town, whence came the early settlers of the region.

### A GREAT SIMPLICITY

Nothing but a great simplicity could have embodied such architectural responsibilities as these; but it is necessary that such simplicity should be clothed in gaiety, if we are to be happy in it. And it is thus as one approaches this mass, that it seems to break out into a smile with its vaulted eable, its statues and vases, subordinated to a great mass. Its majestic terraces and its steps descend to waters that give all the sounds of Venice, and along them are all the traditional littoral paraphernalia,—Venetian warping piles and shipping berths, with landing rings and signal masts and mooring posts of granite upon quays of coral rock. On the terraces, parterres of flowers come so close to the water that they are burnt with the salt



© M. E. Hewitt

*Below, three doors open into the billiard room. The middle doorway, above, has a handsome walnut door studded with bronze nails*





© M. E. Hewitt

foam and constant east winds. Rhetorical statues in Istrian marble gaze out upon seas as if at home, and beside them there is the eternal picturesqueness of palm trees.

## A FOREST ON THE SHORE

On this Florida shore, nature holds a radical element of surprise. On the site where the house now stands, there rose an eternal green forest, a forest not at all the jungle in its character, but friendly and northern in its nature, so that at moments one seemed to be in New England. This forest actually overhung the water, and in parts still does, though it one comes upon "Vizcaya"—upon it—one might say, and without argument, in the presence of a maritime scene. There is no hint of the sea one hundred yards back. Gradually the roads through this forest become more formal until, at a sudden turning in the forest, one sees at the end of the estate *allée* a large oval carriage court and the land façade of the house. It all looks so modest from this point, set at the foot of the hill, like so many French châteaux, that the large mass grows impressive as one approaches.

## A HOUSE FOR OUTDOOR LIVING

It has been the intention of the owner to build an Italian house in a climate permitting open air life. There is a great central courtyard, not by any means inherent (even in Italian country houses, and this courtyard on all four sides to an eternal sweetness. The communication between rooms is possible on the interior, is usually by means of doors, along the galleries which surround this court.

It was not easy to determine how the house might be made Italian in any real sense.  
(Continued on page 52)



The orchid is too exotic for combination with any other flower, and its vase and background must have especial distinction. This clear glass vase holds orchids of three different kinds, and their exotic note is echoed in Chinese porcelains.



Those simplest of all blossoms, the field-flowers, require a setting of equal simplicity, and, granting a reasonable regard for colour harmony, excellent results may be obtained by massing various kinds together with a serene disregard for all classic rules of flower arrangement.



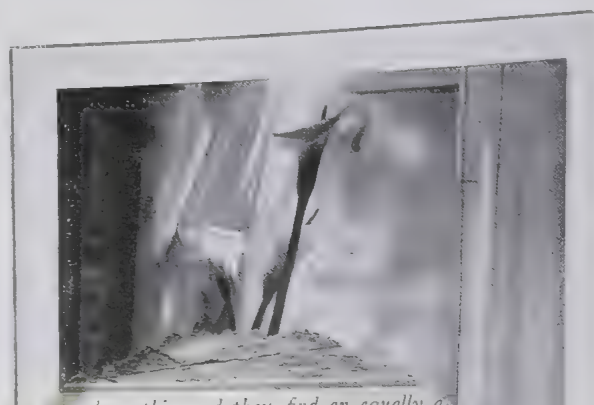
# FLOWERS from the POINT of VIEW of the DECORATOR

IN present-day decoration, not nearly enough attention is paid to flowers, to their arrangement and the atmosphere they are to produce in certain environments. Often when elaborate entertainments are given, a florist is called in casually and given carte blanche to decorate the dinner-table or the drawing-room, which no doubt he does adequately and with a certain amount of professional skill, but in his work the individual note seems missing and the feeling of a personal arrangement is absent. With very little trouble, the refined and exquisite taste which many an hostess has, but so few seem to cultivate in this special direction, could make of these flower arrangements a most delightful and original part of the whole affair.

## THE INDIVIDUAL NOTE

It was from the Japanese that we first learned to appreciate the true value of flowers in interior decoration. Their flower arrangements, based on hard and fast rules, are almost classical. These people of refined and artistic traditions have brought to a real art the study of composing the place to waters not only into decorative

In Our Modern Zeal for Colour, We Tend to Overlook That Most Colourful of All Decorative Accessories, Cut Flowers Fresh From the Garden



such as this, and they find an equally apt Riviera. The great house, built of the native blue than the Adriatic. A stone bridge leads to a stone island.

## THE GARDENS OF V

THE apparently impossible has been achieved, an American millionaire has re-created the atmosphere of a Venetian palace on the balmy shores of Florida. Perhaps there are no two countries which exactly reproduce each other's climatic conditions. The aspect of Venice is northern, except in summer and autumn: in winter and spring-time it is cold and grey. But the Venice known to the world at large is the Venice of perpetual golden sun and windless days. Turner's pictures, Sargent's water-colours, and the enthusiastic impressions of passing travellers have accustomed us to this idea. Thus it is that one's prevalent notions of the water city are somewhat tinged with fable.

In the new world, however, there is a region where this Venice of dream and fable really does exist in all the months, where the flowers fall into the water of a mild sea at every season, and boating and bathing are daily possibilities the year round; in parts of Florida, indeed, there are other Venetian conditions which one ordinarily overlooks. The bays along the Florida coast are very like the Venetian lagoons, though they lack the Alpine background; there are the same long islands, the same land-threading waterways, constantly married to the same endless marsh. The same silence of sky and profitless land rests eternally over both of these lagoons.

## VENICE IN FLORIDA

Up to the present time, however, there has been none of the saving grace of Venetian waters there. Little Florida towns do not send out clear-cut campaniles into the sky; nor do sudden, ambitious, palace-like country houses rise near the cities of the peninsula. There are no dreams of Palladio rising beside the slug-

Where the Florida Coast Meets the Bay of Biscay Miami, Rises the First Completely Venetian Villa on American Soil, the Residence of Mr. James Deering

F. BURRALL HOFFMAN, JUNIOR, AND PAUL CHALFIN, CO-ARCHITECTS

gish and narrow canals over prairies of green, no gay little musical towns nor great storied churches, reaching a hand back to Byzantium and Hagia Sophia. Florida is a primitive land, but it has a great present for the fisherman, a dream of a future for the yachtsman and

James Deering to of Biscayne in the the Rezzonigo set the Alps—a great vista. One sees many miles of green



© M. E. Hewitt

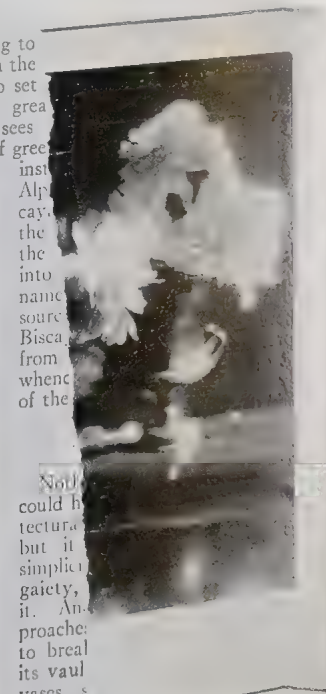
Below, three doors open into the billiard room. The middle doorway, above, has a handsome walnut door studded with bronze nails

range of flowers than that which results from a half-hour on a midsummer's day spent in an old garden stocked with all the old-world annuals. The flowers, cut as they appeal to one, irrespective of colour, size, and shape, should be placed in a large wide bowl or holder, without readjustment or selection of colours but never losing sight of the general silhouette, which is one of the most important factors in successful floral decoration, so frequently unconsidered. Groups of this type call to mind some of the flower pieces by great Dutch masters, just masses of flowers, seemingly thrown together anyway and anywhere, and yet perfect as to composition and decoration. So many unusual and formerly unthought-of colour harmonies have of late become a matter of course that there are hardly any colour combinations that have not already been attempted.

## ADAPTING ARRANGEMENT TO FLOWER

The chief objective is to create a consistent atmosphere by gathering together flowers which have harmonizing qualities and which, when placed together in one vase, give an impression of unity.

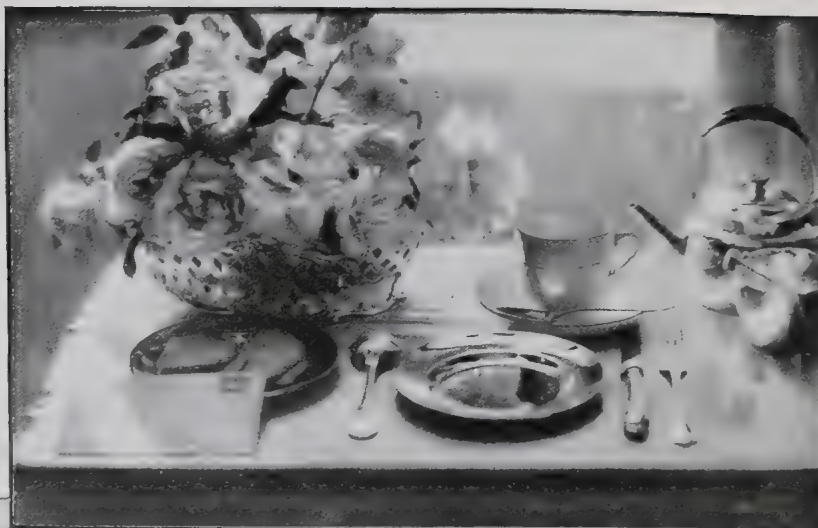
There are certain blossoms associated with far-distant countries whether exotics or not, which require the right vases in order to produce the right effect. Iris, for instance, is but rarely successfully used in vases of Japanese character and flowering branches of peach and cherry blossoms never produce really delightful effect unless arranged in accordance with the rules laid down by Japan. With a little judgment such arrangements may easily develop into delicate visions of intrinsic beauty.



Not only could be tectural but it is simplicity, gaiety, it. And approached to break its vaulted vases, mass. Its steps give all the few flowers so gorgeously along the as prairie, whether in the littoral part of the garden. They, like with land, love of flowers for themselves, masts and their entrancing perfume, ite upon colour, and the delightful On the there which they create flowers come that they a.



(Right) There is an accepted affinity between roses and breakfast-tables. Perhaps it all goes back to Shakespeare's "roses wet with morning dew." The roses in this case are peach colour, with delicate pink centres; the bowl is of creamy alabaster



There is no lovelier arrangement of flowers than that which results from a half-hour of a midsummer day spent in gathering at random the old-world annuals of some long-planted garden. These should be placed without readjustment in some wide receptacle, with care only to give the whole mass a pleasing shape



The orchid is too exotic for combination with any other flower, and its vase and background must have especial distinction. This clear glass vase holds orchids of three different kinds, and their exotic note is echoed in Chinese porcelains

Those simplest of all blossoms, the field-flowers, require a setting of equal simplicity, and, granting a reasonable regard for colour harmony, excellent results may be obtained by massing various kinds together with a serene disregard for all classic rules of flower arrangement





*As summer evening gowns must be donned by daylight, a certain freedom of texture should be considered. This little frock of silk net run with silk dots is made over white charmeuse. White grosgrain ribbon and a corsage bouquet of gardenias add to the charm of the bodice.*

*This charming cloak is not limited in colour scheme to black and white, but is shown in this combination to give a better idea of its unusual lines. This garment, either in all black or all white, may be made of silk or charmeuse, banded with velvet. The fullness falls from the long shoulder yoke.*

*This afternoon gown of white chiffon is trimmed with chiffon-covered ball buttons. The hat, with its slightly mushroom brim, is a combination of white Grossette crepe and white silk. A white silk tassel falls from the crown to the hem. Slippers of white kid or silk should complete this all white summer costume.*



IN THE SUMMER EVENINGS GOWNS AND CLOAKS OF WHITE ARE DESIRABLE BOTH FOR THEIR COOLNESS AND BECOMINGNESS



THE DESIGNERS ALWAYS LIVE IN  
THE FUTURE; NOW THEY ARE  
BUSILY CREATING AUTUMN HATS

COMBINED MATERIALS, TALL CROWNS,  
AND ASSORTED TAM-O'-SHANTERS,—  
THESE ARE FIRST SIGNS OF AUTUMN

POSED BY BETTY LEE

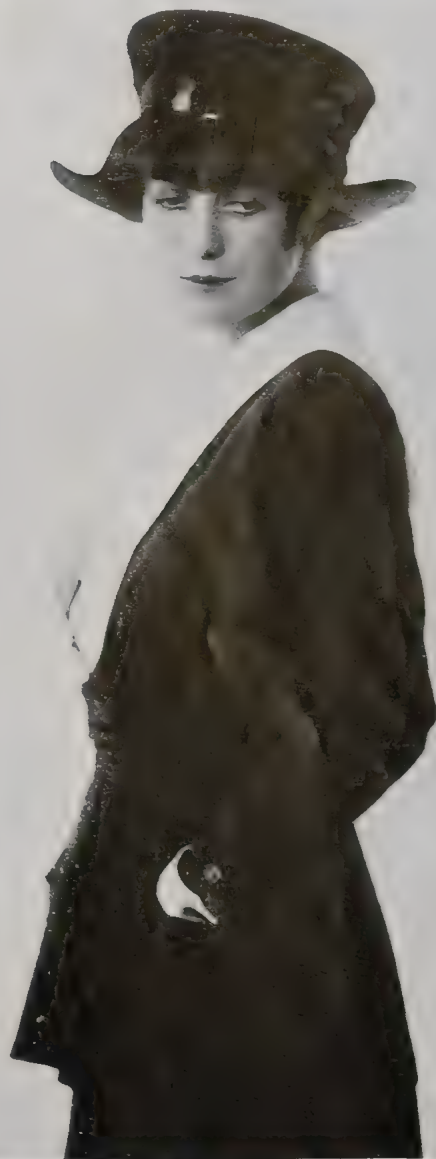


The milliners are going to combine two different materials just as ardently in the autumn as they have done this spring. This—it's a motor hat, you understand—has a soft crown of grey faille and an upturned brim of grey felt stitched in grey. A jet buckle in front is the only accessory



Charlotte Fairchild

Like truth, this hat when crushed to earth will rise again; it's all of black satin antique, and it will collapse as easily as a mid-Victorian maiden lady. The high crown—yes, those crowns will still be with us in the autumn—may be crushed into the shape most becoming to its wearer. Of course, if one will wear a tall-crowned hat, like this, with a long cape-coat, like that, one can't help reminding people of that amiable lady, Mother Goose



The crown of this black panne velvet hat rises to amazing heights,—so many of these new autumn hats have that way with them. The brim behaves in a most remarkable way; it juts out at all points of the compass. The points at the back and sides are allowed to do just as they please, but the front point is abruptly turned back and held with a jet buckle



Anything even distantly related to a tam-o'-shanter is of great interest to the designers of autumn hats; the thing the designers like to do best of all is to make the tam high at the front. The tam part of this black velvet hat rests on a poke bonnet brim stitched with white wool, and the velvet band around the crown is also embroidered with white wool





en 1765...

*More and more am I convinced that the true secret of tea is in the delicate intimacy which it promotes. To appreciate this delicious beverage at its true value, one must enjoy it in the seclusion of a boudoir, with a friend and captivating friend.*

## THE TEA CEREMONY IN FRANCE

Ever Since the Days of Louis XV, Tea-drinking Has Been Among Our Most Important Social Functions—It Has Devotees Who Drink Tea for the Joy of the Drinking and Others Who Drink It for Joys Which Tea Connates

By ROGER BOUTET DE MONVEL

*Sketches by Georges Lepape*

"LET me tell you, my uncle," wrote Madame d'Epinay to Monsieur de Lubière in 1765, "that teas are creating a prodigious furore in Paris. But perhaps you do not even know what 'a tea' is. In two words, a tea is the secret of gathering a great number of people in your home, without expense, without ceremony, and without trouble. On the day appointed for the tea, you place in the room destined for the affair, a number of little tables seating two, three, or four people; on some of these tables are cards, counters, checkers, dominoes, backgammon-boards, and similar things; on other tables are placed tea, beer, wine, orgeat, and lemonade. The hostess is dressed in the English fashion in a simple costume, with muslin apron, pointed fichu, and little cap. Before her is a long table like a counter, and on this table oranges and biscuits vie with pamphlets and papers of all sorts. On the mantel above the fireplace are liqueurs of all sorts; the servants are all in white vests and white caps, and one calls them 'waiters,' as in the public restaurants. Even this is not all, for they dance, they give pantomimes, they sing, and they present little plays."

### FORERUNNERS OF ANGLOMANIA

Teas such as those described in this letter of Madame d'Epinay were the forerunners of anglomania in France. It was in the time of Louis XV, and already British influence had begun to make itself felt on all sides, in literature, in politics, and even in more frivolous quarters. Frenchmen delighted in the verses of Thomson, felt it a duty to admire Shakespeare, and acclaimed, with Montesquieu, the beauties of parliamentary procedure. Horse-racing was introduced, and anglicism even became so pronounced that

powdered hair went out of fashion and the dress-coat came in. Then, tea—

But it is not my intention to trace a detailed history of this beverage. For our purpose, it suffices to know the origin of the custom (in Paris, at least), and to know that after the turmoil of the Revolution, the *merveilleuses* and the *incroyables* aided in bringing it back to fashion; that after the Restoration, the ladies of the court

used it gladly, and that even in our times the consumption of it is enormous. Moreover, it is not tea in and for itself which interests us here; it is rather the amateurs of tea and, in equal measure, their various fashions of enjoying it.

Much ingenuity has often been shown in classifying these tea-drinkers under various heads,—as amateurs of Chinese tea, of Ceylon tea, of tea without sugar or with sugar, without milk or with milk, as amateurs who give teas (numerous enough), and as amateurs who go to teas (yet more numerous). I might mention others, many others, but I confess that to me all these divisions seem artificial and far-fetched and anything but satisfactory.

### THE TRUE CLASSIFICATION

Such classifications appear to me to have no basis of essential difference, and if I had to decide the matter, I should boldly divide our amateurs of tea into two great classes, which would include all subdivisions,—the amateurs who drink tea for the pleasure of the drinking, and those to whom the drinking of tea is only a pretext. Needless to add, this latter class is by far the more interesting and the more varied, and in it honours are evenly divided between the two sexes.

In this class I should instantly place our friend Madame de Saint-Glinglin. You and I both know this charming lady of the *haut monde*. Three o'clock in the afternoon invariably finds her at her modiste's; four o'clock transfers her to her couturier, and precisely at five you may count upon seeing her impressive entrance at the Ritz. Madame de Saint-Glinglin comes dressed in the height of fashion, with a frock which stops at about her knee, like the frock of a small child, and



*M. d'Estourdy has a rendez-vous—every day a new rendez-vous—and as the lateness of women is incorrigible, he soothes his nerves by tea*



on her head a hat of monkey fur made on the lines of a grenadier's bonnet.

Madame de Saint-Glinglin takes evident pride in this costume, and her great anxiety is to know whether any other woman will wear a similar gown or hat. She takes her place at a table near the door and watches every newcomer with an agony of intentness. Heaven forbid that any other should have stolen the thunder of her hat of monkey fur! It is a quarter after five; tea-drinkers of both sexes arrive in crowds. Half after five arrives; the tea-hour is at its height. With increasing satisfaction, Madame de Saint-Glinglin perceives that no other costume can compare with hers, though it must be admitted that some are very striking. However, for this day, at least, our fair friend need fear no rival. She is decidedly the most beautifully gowned of all those present, and, conscious of her worth and with mind at ease, she enjoys the whiteness of the linen, the glistening colour of the china, and the soft murmur of conversation. Also, she drinks tea, but, as I said in the beginning, the tea is never her first thought.

I may say the same thing of my young friend, the little Baron de Gondremarc. It is useless to inquire as to the way he spends his nights and

mornings. For our purpose it suffices to know that on the stroke of four in the afternoon he is in full dress uniform, brushed, combed, polished from head to foot. Thus prepared, he begins the action. For a few minutes he may be seen exploring the rue de la Paix. Then, without further delay and most methodically, he begins his daily round of inspection.

At every fashionable tea, one after another, you may see him appear and disappear. At the entrance, he pauses, casts a comprehensive look about the place, as if seeking some one, waits, looks again, takes an undecided step or two, and finally decides to go to the tea-room on the next street, which he inspects with an equally serious attention. One could not exactly say that tea disgusts him, yet plainly this much-lauded beverage counts in his life only as a very secondary affair. And it is a curious fact that although the little Gondremarc is one of the most indispensable ornaments of every tea-room, he rarely lingers in one more than the time strictly required to make his daily inspection.

#### TEA AS A SOLACE

On the other hand, there is M. d'Estourdy, a tea amateur of another class, for whom it is the greatest struggle in the world to leave a tea-table, once he is seated there. Let us make no mistakes. M. d'Estourdy has a rendez-vous; each day he has a new rendez-vous and as he can never resign himself to waiting and as the lateness of

women is incorrigible, he strives to soothe his impatience by drinking tea. *Hélas*, the door opens only to admit strangers. Why does she not come? Isn't she ever coming? (first cup of tea). All about him happy couples are already talking softly over their teacups, and in the gallery above the violins talk of love (second cup of tea). Feverish, nervous, M. d'Estourdy tries to persuade himself that since all women are light and thoughtless, perhaps, after all, nothing is yet lost. But it is stronger than he, he cannot refrain from consulting his watch, and after he has consulted his watch, he drinks more tea (third cup). There is no human reason for believing that he will not, at need, drink yet a fourth cup of tea,—but here again it is unquestionable that tea serves above all as the means, the pretext, and that in filling his cup M. d'Estourdy has in his mind preoccupations of a very different and of a very much more absorbing order.

#### TEA À DEUX

I confess that I no longer belong to the class of M. d'Estourdy; I have renounced the gallant scheming of M. le Baron de Gondremarc, and Madame de Saint-Glinglin can only amaze me by her love of crowds and noise. Oh, let us not exaggerate! There was a time when I also frequented fashionable teas and even found pleasure therein.

Gradually, however, there has come with the years a love of peace and rest. Every age has its own pleasures, and now when I take tea, I take it at home. That sort of tea-drinking, also, has its charm. I remember a time when I drank my tea indifferently. I might even say negligently. It has required experience and more sedentary habits to teach me to appreciate the subtle flavour, and delicate perfume of the tea itself.

When tea at home and alone does not suit my mood, in these days, I go in neighbourly fashion and knock at the door of a dear old friend. This happens about twilight; as I enter, the lamp is just beginning to shed a pleasant glow; an armchair near the fire holds out welcoming arms. Nothing could be more cordial, more hospitable. Knowing my habits, my good neighbour graciously prepares cups and teapot.

"Well," she says, spoon in hand, "how goes life with you?"

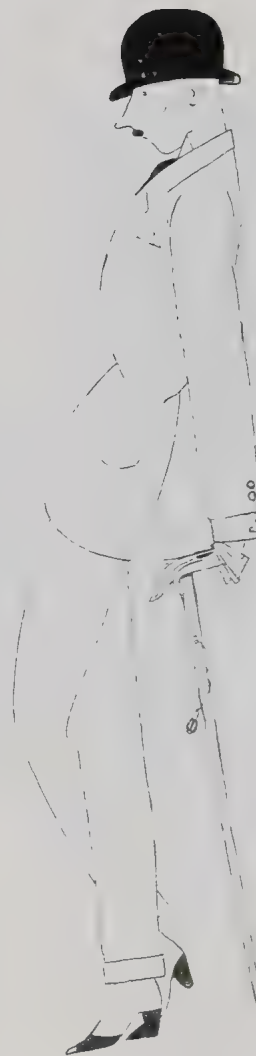
"Oh, not so badly," I reply. "At our age—



To my mind all amateurs of tea may be divided into those who drink for the pleasure of drinking and those to whom tea is only a pretext



Heaven forefend that another should have stolen the thunder of her costume, for it is the end and aim of the existence Madame de Saint-Glinglin to be bright particular star of fashion at every tea known to the Ritz



It is a curious fact that although the little Baron de Gondremarc is an indispensable ornament of every fashionable tea, his taste of that enduring drink is almost unknown to him. He is as you might say, a self-appointed chief inspector of the tea-rooms of Paris

pardon, I mean at my age,—one must not complain."

"And what news have you heard?"

"Not the least bit in the world, *chère amie*; I haven't left my own fireside. But you, I wonder you have something new to tell me?"

"Oh, you know I see very few people. Still, it might interest you that they say the little Gondremarc lost two hundred thousand francs the other evening at *jockey*? Will you have some tea?"

"With pleasure. But what were you telling me, two hundred thousand francs?"

"I am telling you exactly what I heard."

"*Mon Dieu*, dear lady, but that young man will have his family bankrupt. They ought to marry him off."

"May I offer you another cup?"

"If you please."

"By the way, have you heard that the Saint-Blandins are not getting on together?"

"That can't be so, can it?"

"It is perfectly true. There is all sorts of gossip abroad about them. Will you have sandwiches or tarts?"

"Thank you, I think I will have both."

#### THE IDEAL WAY

Conversation rambles on in this vein, kindly and quiet. In truth, the more I think of it, the more completely am I convinced that in order to appreciate a cup of excellent tea at its just value, one must take it in the corner of a good fire, seated in a comfortable armchair, enjoying an intimate chat with an old and tried friend and amusing oneself with the doings and sayings of others, while occasionally forming charitable projects for future happiness, projects which do not entirely overlook the tried and highly acceptable maxim that charity begins at home.



JUST THINK WHAT THE WAVES  
OF OUR ISLAND SHORES WILL  
SAY ABOUT THESE BATHING SUITS

DESIGNS BY IRMA CAMPBELL

They may have told you in your sunbath youth that it is the attraction of the moon that causes tides. It isn't, it's the attraction of things like this. The suit is of taupe satin, lined with cherry red satin, belted with cherry red satin, and edged by cherry red satin trim. There are details of cherry red embroidery and buttons, and a taupe rubber cap with a bunch of red rubber cherries.

(Below) No wonder so many things remain in the briny ocean when things like this are always happening there. This suit is of navy blue wool jersey, trimmed with rows of white soutache braid held down with round ivory buttons, and the same trimming happens to the wool jersey trousers. The collar and belt are of white wool jersey, and the cap is of blue and white striped rubber, draped into a turban.



HERE ARE SEVERAL BRIEF ARGUMENTS IN FAVOUR OF A  
LIFE IN THE OCEAN WAVE

No, gentle reader, it is not what you suppose; but merely that the designer's admiration for Red Cross nurses was still in her mind when she drew this delightful bathing-suit. It is of grey satin, with bands of white satin lined with red. The close head-dress is of white satin, and so is the collar, which is more than just becoming; it is extremely efficient protection against sunburn, that enemy of summer dress.

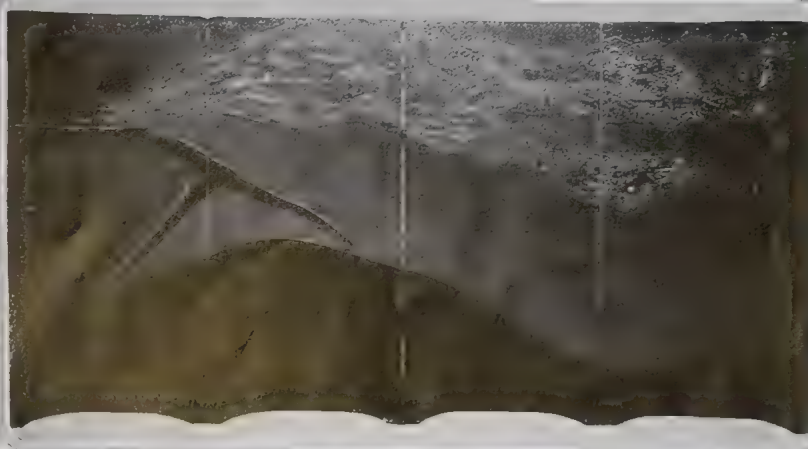
Water, water everywhere, but it does not drop to shrink—for the suit is no sea-sucker. It is of blue and white striped rubber, draped into a turban. The suit is of navy blue wool jersey, trimmed with rows of white soutache braid held down with round ivory buttons, and the same trimming happens to the wool jersey trousers. The collar and belt are of white wool jersey, and the cap is of blue and white striped rubber, draped into a turban.







Some of Us Paint Miniatures, Weave Strange Tissues, or "Do Things With a Pen," But Miss Eileen Gray Chooses Lacquer As a Medium of Expression



What is the mystery which impels? What says these strange figures? This is completed—the illustration represents a part of the design—will be more than usually interesting. Miss Gray, who is a successful artist in "oils," fascinated by the difficulties of lacquer, now gives it her undivided attention.

(Top, above) This beautiful screen of lacquer is very simple but most in design. By what process of rubbing, by what mixture of resin and colour, by what subtle feeling for decorative line her effects are produced, only Gray knows, but the results are here for all to wonder at; for all to covet.



Influenced by the modernist is Miss Gray's art, so they say. But is it not rather that she stands alone, unique, the champion of a singularly direct free method of expression, and for this she has chosen the strange medium of lacquer. This design for a table-top, which dimly suggests the zodiac, is palely illumined by a silver planet.

(Left) There is something Japanese in the spirit of this sand-grey table-top, where white pike dart about a black pool, in which float strange grey leaf forms. Best adapted to lacquer are flat surfaces carefully covered with cloth or silk before the resinous gum is applied, thus rendering the grain of the wood for ever invisible.

SOME of us paint miniatures. Some of us, as Kipling puts it, "do things with a pen." Some of us weave strange tissues on and-ooms. Suspecting ourselves of dramatic ability we aspire to the stage, cherish secret hopes of one day figuring in politics. But not one of us—is there, indeed, one other?—has chosen, as has Miss Eileen Gray, lacquer as a medium of expression.

For years a successful artist in oils, it was in search of a new medium that Miss Gray opened, as it were, a lacquered gate and entered a new field. Her first production was a lacquered screen, and then, fascinated by the difficulties of the work, she made another; afterwards designing tables, chairs, and other objects which she executed in lacquer.

Artists saw her work and pronounced it good. Collectors saw it and added specimens of Miss Gray's lacquer to their collections. No less a person of taste than Doucet purchased the screen shown in the centre below. Very striking in colour is this screen, which is done in brilliant red lacquer. The nude figures are rendered in dark blue with just a suggestion of silver in the outline, which throws the figures slightly in relief, and the draped, mysterious figure is done in silver.

By what process of rubbing, by what mixture of resin and colour, by what subtle feeling for decorative line Miss Gray produces her effects, only Miss Gray knows; but the results are here for us all to wonder at, for us all to covet.

The difficulties of the work are great. Best adapted to lacquer are flat surfaces, which are carefully covered with cloth

or silk before the resinous gum is applied, thus rendering the grain of the wood for ever invisible. Then—but it is forbidden to write of the manner in which colour is mixed with the gum, which, by a process of rubbing and drying—and lacquer perversely dries best in a damp atmosphere—results in the mirror-like, flinty surface we know so well.

Miss Gray is an artist of rather an extraordinary sort, expressing herself sometimes with a terseness which is almost Japanese, as in the sand-grey table-top reproduced in the centre of this page, where white fishes dart about a black pool in which float strange grey leaf-forms. Again, as in the design for a door shown at the left above, she stirs the imagination. This door when completed—the illustration represents only a part of the design—will be more than usually interesting.

All the shades of blue, made brilliant by much polishing, appear in the curious design for a table-top reproduced at the right above. This design, which dimly suggests the zodiac, is palely illumined by a silver planet. Of blue lacquer again is the screen, still in an unfinished state, shown in the centre above, where dark blue mountains rear themselves against a paler blue heaven, across which streams a milky way of silver stars.

A. S.

(Left) A person of no less taste than Doucet purchased this screen. It is very striking in colour, being of brilliant red lacquer, with nude figures of dark blue, and just a suggestion of silver in the outline which throws them slightly into relief. The draped mysterious figure is done in silver.





# SEEN on the LONDON STAGE



Portrait by Hugh Ceell

Moussorgsky's "Boris Godounov" in English at Drury Lane, and an Episode in France vividly depicted by Harold Brighthouse

*Left: Mr. Robert Carter, who played Boris Godounov in Moussorgsky's masterpiece, opera which had rarely been brought to our stage in English. Mr. Carter sang through the last tragedy of the unhappy monarch with the dignity and resonance*

*Right: Miss Marguerite Schiavini, half-French, is therefore, played "The Maid of France" with sympathy and spirit, wearing the lovely costume of white, blue, and red, designed by Charles R. Smith, and carrying a beautiful banner painted for her by the same artist*

*Miss Edith Clegg, who in the Russian costumes she wore in "Boris Godounov," in which she played the double part of the innkeeper and the nurse. Her rich voice was admirably suited to both these parts, which demanded rhythmic decision and emphasis*



Portrait by Hugh Ceell

WRITTEN over forty years ago Moussorgsky's masterpiece, "Boris Godounov," was practically unknown outside Russia until 1908, and though it has been seen before in London with Chaliapine as the central figure, this new production came as a revelation to the majority of English people. Moussorgsky has taken as his theme Pouchkine's historic drama "Boris," and the remorseful torment of his soul, resulting from the murder of Dimitri, his child rival to the throne of Russia. The whole construction and direction of Russian opera being so different from Italian or German, it is interesting to have had an opportunity for close comparison, even admitting the disadvantages of a translated libretto. Boris, the man, is dogged with trouble chiefly of his own making. A false rival arises to contest his right to be Czar, and has a certain following in Poland. Boris with his overwrought imagination can never quite persuade himself that the impostor is not the real Dimitri returned to life, and persecutes himself accordingly with endless and morbid introspection. He is a most interesting character, typical of the Russian spirit, a strange mixture of inexorable cruelty and almost passionate tenderness. His love for his children is evident, and the expression of his solicitude for his little daughter when he knows her to be dying is one of the loveliest moments of the opera.

To all this, there was little movement. The dramatic interest lay in the music, which was enthralling; alternately dignified and barbaric, it embodied vividly the emotions of the characters, and no need was felt for more action on the stage.



Portrait by Hugh Ceell

"Boris" is unique in lyric drama by its lack of a love motive; there is one beautiful duet between two people whose somewhat perfunctory amours have little direct bearing on the rest of the opera, but that is all. The two big moments of the opera are Boris's coronation and his death. In the first, Mr. Robert Carter rose to the occasion and showed a Czar, lonely and remote, in the midst of the acclamations of his people, to whom he sang his message with fine dignity and resonance, and in the latter scene which is the culmination of so much mental torture he displayed real dramatic power. At the first performance he seemed stiff and reserved, but later his nervous rendering of this strong Czar, mentally torn and shattered to a ghostly semblance of his former self, reached a high pitch of intensity. The scenes have little continuity, and are spread over a long distance of time. As in all Russian opera, there is that curiously flat surface of dispersed interest which gives so much importance to the chorus. The peasant part-songs in "Boris" are of great beauty, they vary emotionally, sometimes full of lassitude, excited interest, or smouldering wrath, but always maintaining the mournful note which is insistent throughout the opera. Miss Edith Clegg took a double part, impersonating first the innkeeper in the second act, when the false Dimitri is flying for the frontier, and secondly, the old nurse, who takes care of Boris's children and sings folk-songs to amuse them. Her rich voice was admirably suited to both these parts, which demand rhythmic decision and emphasis.



# THE NEW GAME OF PIRATE BRIDGE

## The Sixth Article on the Game that is Supplanting Auction

By R. F. FOSTER

**I**N pirate, as in auction, every hand has two distinct values, depending upon the purpose to which it will eventually be put; attack or defence. Some hands are fitted for one purpose only: attack. Every hand upon which one makes a free or original bid should be fitted for both, or the bid is unsound unless it is pre-emptive.

In considering his cards with a view to making a bid, the untaught player usually falls into the error of looking at them from the attacking standpoint only. He will pick up six hearts to the king-jack, and the ace of clubs, and say to himself: "I ought to make at least four tricks in trumps (Flwell's valuation) and a club. My partner should have a couple of tricks somewhere. That is seven." On this estimate he bids a heart. With one more heart he would bid two.

But this bid is based entirely on the attacking value of the hand; on the assumption that hearts will be trumps. If hearts are not trumps, there is no defence against any other declaration; no help for the partner's declaration, except that solitary ace of clubs.

The fundamental principle of sound bidding, whether for auction or pirate, is to guarantee the prospective partner the probability of four tricks if the suit named is the trump, or two tricks if it is not the trump. That is: an average of four tricks for attack; two tricks for defence.

This theory of bidding is the result of four years' experience with all sorts of systems. It has been found by the exhaustive analysis of hundreds of hands that a five-card suit, headed by two sure tricks, ace-king, ace-queen-jack, or king-queen-jack, will yield four tricks on the average if that suit is the trump, and two tricks if it is not the trump.

It is the length of the suit that gives to it its value for attack; it is the high cards that make it valuable for defence. Length in the suit will never justify it as a free bid unless the defence is there also. It is sometimes remarkable how this apparently trifling difference will affect the result. Here is an illuminating example. The hand was played at auction and afterward at pirate, in a duplicate match:—

♥ 7 5  
♣ 10 2  
♦ Q 9 7 3  
♠ K J 10 4 3

♥ A Q 8  
♣ Q 8 7  
♦ A K J 6 2  
♠ Q 2

	Y	
A		B
	Z	

♥ 10 3  
♣ K J 10 4 3  
♦ 10 8 5  
♠ A 9 7

♥ K J 9 6 4 2  
♣ A 9 6  
♦ 4  
♠ 8 6 5

♥ 10 8 6 5 4  
♣ A 7 5 4  
♦ Q 6  
♠ 9 3

♥ 3  
♣ J 8 4 2  
♦ 10 8 4  
♠ J 7 5 4 2

	Y	
A		B
	Z	

♥ K 9 7  
♣ K 7 5 3 2  
♦ A K Q 10 8

♥ A Q J 2  
♣ K Q 10 9 6  
♦ A J 9  
♠ 6

Z dealt and bid a heart. This is not a legitimate bid, because there is no defence in hearts. Tested by the Whitehead scale of values, the hand is worth 6 only, or 2 below the minimum for a free bid. It is an attacking bid and if there were no other it would be sound, as Z can make the odd trick if hearts are trumps. But the three other players have something to say about that. A bid two diamonds, and Y went two spades, denying any assistance in hearts.

B has 9 values in his hand, 3 in clubs and 4 in spades, to which he might add for three trumps and a ruff on the third round of hearts, as will be explained presently. This being at least 2 more than the 7 values that his partner expects, B assists the diamonds, bidding three.

It is easy for A to see that B's assistance must be in the black suits, so he bids three no-trumps. Y does not see how he can make it, and as it is what is called a free double, Y doubles three no-trumps and leads a heart.

The queen wins the jack, the clubs are cleared, and as Z has lost his re-entry, he abandons the hearts and leads a spade to his partner's declaration. Now four clubs, two diamonds and the ace of hearts win the game, 60

below the line, 30 above and 125 for a game won; total, 215.

The reader is asked to transpose the queen and jack of hearts, leaving every other card as it stands. A still has the hearts stopped twice, but Z now has a legitimate heart bid, having 4 values in hearts and 4 in clubs. The rest of the bidding is the same, the final declaration being three no-trumps by A, doubled, and a heart led by Y.

If A holds off for the Bath coup, the queen of hearts holds, and Z leads a spade, gets in with the club ace and gives Y four spade tricks, saving the game. If A wins the first heart and clears the clubs, Z still leads the spade. Now B makes four clubs, but the two diamonds will not win the game. If A finesses the diamond, as the only chance for both game and contract, Y makes two spades and leads a heart. This leaves A down 100, less 30 aces, a difference of 285 points, all due to the fact that Z had no defence in hearts, which he should have had.

### KEEP ON BIDDING

At pirate, there is no risk whatever in a player's keeping up the bidding as long as he thinks he has a chance to get an acceptor. It is quite a common occurrence for a person to hold nothing but five hearts or spades, which are not declared until several other bids and acceptances, and to find the strongest hand at the table accepting those five cards as the trump suit.

At auction it is a common fault to stop bidding too soon. Nothing has shown this so conclusively as the bidding on the same hands at pirate. One cause of so many contracts being set at auction is undoubtedly the tendency of the average player to quit bidding before the best declaration for the two hands has been found; just as in pirate the average player quits before he has made sure that he has the right partner. As an example of how far a player may have to go at auction, take this hand:—

♥ 3  
♣ J 8 4 2  
♦ 10 8 4  
♠ J 7 5 4 2

	Y	
A		B
	Z	

♥ K 9 7  
♣ K 7 5 3 2  
♦ A K Q 10 8

♥ A Q J 2  
♣ K Q 10 9 6  
♦ A J 9  
♠ 6

At auction Z dealt and bid no-trump. Y followed the conventional rule and took him out with two spades, which B doubled and Z bid three hearts. Z would have denied the spades with three hearts, even if B had not doubled. Y then denied the hearts with four clubs, and they made the contract with four honours. If either Z or Y is left with any of the previous declarations, he will be set.

Suppose Y does not take his partner out with two spades. Then B will bid two spades, asking for a lead, and if he is left with it he will make it, and 72 in honours besides. If Y goes back to no-trumps, thinking he has the spades stopped, Z will be set, because a diamond, club, and five spades must make if A knows to lead a spade.

At pirate, all this groping round for the best bid between the two hands which are forced into partnership by the accident of their position at the table is done away with. Z would start the bidding on this hand with a spade, fishing for a no-trumper. Y would accept on length and B would bid two spades.

If Y did not accept the spade, B would, and if Z went to no-trumps, B might accept that also, because if he refused there might not be another bid; but with B's cards he would rather let the no-trump bid lapse, and have it return to the accepted spade, so as to score the 72 in honours.

An interesting variation would be if B doubled Y's acceptance and then refused to accept the no-trump bid that would follow, by Z. This would bring it back to the doubled spade, and Y would take himself out with the clubs, bringing about precisely the same situation as at auction. After that, Z would probably pay no attention to B's bids, just to punish him for not accepting the no-trump partnership when it was offered to him. Of course, B might make it interesting by bidding three or four spades, so as to tempt Z to relent. Another example of not quitting too soon.

### REBIDDING AND ASSISTING

There is one department of the bidding that has been largely improved upon since the introduction of pirate, and that is the assist. A player rebids his hand when he increases his own declaration without waiting for his partner to speak. He assists when he increases his partner's bid, after it has been overcalled by an opponent and before the partner has a chance to rebid. This distinction is sometimes technically important.

Suppose Z deals and bids a spade, A two hearts. If Y bids two spades, he is assisting. But suppose A and Y pass, and B bids the two hearts. If Z bids two spades, he is rebidding his hand. Now, if A goes to three hearts, he is assisting B; and if Y goes to three spades, he is assisting Z.

If one will watch the play in the average social rubber, or even in some of the better clubs, one will probably be ready to agree with me that not one person in a thousand understands the values required to rebid the hand or to assist the partner. What one will see is a fine assortment of guesses, most of the rebids being based on optimism, and the assists on imagination.

As it does not matter whether the game is auction or pirate, the principles being the same in each, all one has to do is to forget for the moment that the player who has accepted one's bid is not sitting opposite. Once having mastered a sound system of rebidding and assisting at auction, it can be applied with equal advantage to pirate; or, if it be the pirate system that is first learnt, apply it to auction.

Having accepted a spade bid, if the player refuses to rebid his hand, he shows nothing but the values required for the original bid. If you go to two spades over an accepted bid in some other suit, it is precisely the same as if you did so with the original spade bidder sitting opposite you at auction. The thing to learn is the exact values required to rebid a hand, or to assist.







Photo by Hugh Cecil

## L A D Y   C H I C H E S T E R

*Lady Chichester, who is the wife of Sir Edward George Chichester, has one son, Edward John, who celebrated his first birthday a few months ago. Sir Edward Chichester has been both sailor and soldier, and won promotion during the Boer War. He now holds an Admiralty appointment*



## THE RICH MAN'S BURDEN

The Watchword "Noblesse Oblige" Does Not Comprehend

the Whole Duty of Wealth in War-time. Armageddon Has

Thrown New Responsibilities Upon the Rich. They Must

Keep Watch and Ward, Not Only Over Themselves, But

Over the Man-servants and Maid-servants Within Their Gates

"WAR is a great leveller." Like all common-places, the phrase has a certain justification. Danger strips away the masks of conventional life; monocles are not worn in the trenches. It is probably true that the brotherhood of men is never nearer realization than on the battlefield. And at home, even, war has to some extent a consolidating influence. Those who are linked together by common hopes and common fears cannot be parted by the artificial barriers of the old social system. The dug-outs of the dowagers are being blown in; and the surprising selection of some of our "war-brides" is the result of the operation.

BUT the less romantic difficulties of the time provide rather a distinction than a common sympathy between classes. Above all, the incessant rise in food prices arouses violent class differences. Of course, the rise is shared by the rich and poor alike; but its relative importance is very different. An increase which is regarded with equanimity by those whose income is sixty, forty, or even twenty pounds a week provokes despair among those whose income is as many shillings only. It threatens the inconvenience, perhaps, of the former; it threatens the livelihood of the latter.

THE well-to-do classes have, it is true, in this as in other war requirements shown no lack of personal patriotism. They have obeyed the varying dictates of the Food Controller with unvarying loyalty. They have feasted breadlessly and meatlessly. They have conscientiously called for pickles instead of for potatoes. It happens, however, that the more expensive articles of diet which they are authorized to consume are not actually repugnant to their tastes: the path of Duty and of Choice, for once, coincide. In a good many cases, indeed, there is no choice. The weakness of the flesh or the demands of the figure impose a more despotic régime than the whole House of Lords could exercise.

THE millennium has not yet arrived; the hungry have not been filled with good things nor the rich sent empty away, even by Lord Rhondda. The poor tend, therefore, to regard with some scepticism the self-denying ordinances of the rich. They look upon meals as a matter, not of choice, but of constriction; not as a diverting occupation, but as a distressing necessity. With their limited experience of pleasure a good dinner is to them, as to the aged, the supreme consolation in life; and they indulge their robust appetites with unblunted enthusiasm when they get the chance. Who can blame them? They can literally plead extenuating circumstances. The chance is not frequent or we should all be famished.

BUT there is one class which combines the privileges of the wealthy with the ideals of poverty—domestic servants. They have the combined opportunity of satisfying their appetites without the restraint of responsibility; and all investigations show that there is a great deal not merely of over-indulgence but of avoidable waste in large establishments. Such waste is treason, and must be stopped. This cannot be done by creating another new department or by commandeering another new hotel. It cannot be done by stationing a policeman beside each cook, much as they would like it. The Force is too depleted. It has got to be done by the mistress of the house. Her duty is not finished when she has enforced abstemiousness, with the wiles of woman, on the unruly males who adorn the house; she must extend her sway to the dominions downstairs.

"WHAT an idea," you may murmur. "They will listen respectfully and behave exactly as before. You can't change their ways." Of course, you can't, if you leave them to choose; they like having their ways. But you have got, not merely to lecture them, but to look after them. You nibbled a morsel of a succulent joint on Sunday? Pursue that joint, if necessary, to the bitter end. Omelettes can't be made without breaking eggs? But it is not necessary to break a score of eggs to furnish a little *déjeuner à deux*.

OR perhaps you will say: "I leave all that to the Housekeeper. Heaven knows, she's extravagance itself, but I can't do without her." But can she do without you? She isn't likely to give up her easy chair to become a bus conductress or a dentist's assistant; her charms are too mature for a permanent clerkship. A little supervision will be good for her soul. "But," you say, "the time! I am far too busy." That, Madam, is, with all respect, a confession of despair. Everybody's busy; but the first business of the châteline is to control her household. And a little time devoted to the task will be amply repaid.

IT is the personal element that counts. *Noblesse oblige* is too often misconceived as meaning *Noblesse négligé*; as if attention to detail were beneath respect. But it is not elevating to overlook things. The rich must take up the burden of responsibility which attaches to their position and act as Evangelists of Economy. Germany, like Mr. Colman, relies on what we waste; the women of England must prove the mutability of their sex by upsetting his calculations. Otherwise, we may yet feel the pinch. Sydney Smith thought Heaven must be like eating *foie gras* to the sound of trumpets; if his rations had failed, however, he would probably have found the trumpeting too realistic and the *foie gras* unsustaining here on earth.



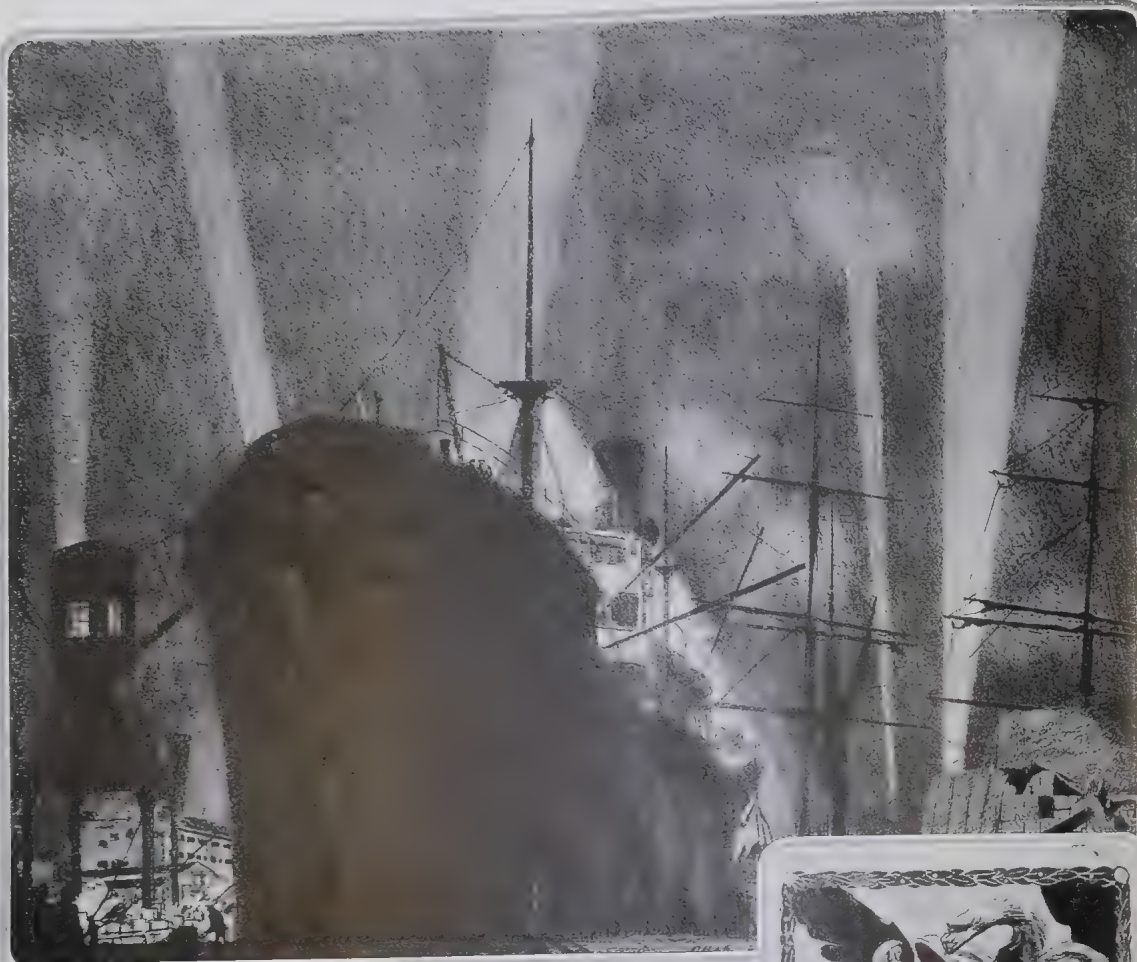
BRITAIN'S EFFORTS *and* IDEALS in the WAR

Lithographs By Celebrated British Artists To Illustrate Britain's Efforts And Ideals In The War

A CERTAIN number of British artists, working in unison, have endeavoured to put on record some aspects of the activities called forth by the war, and the ideals by which those activities are inspired. As it is not likely that this will be the last attempt to give expression of the kind to the theme, it is relevant critically to examine the lithographs now on view at the Fine Art Society. The exhibition is divided into two sections, one representing the ideals that Britain, with her allies, has at heart; the other portraying the colossal British activities to achieve those ideals. To illustrate these two sections of the programme different kinds of ability are required. On the one hand we have to look for artists with that rarest of all gifts, eloquence in symbolic design, and on the other for the zest for reality, which indicates imaginative sympathy with life.

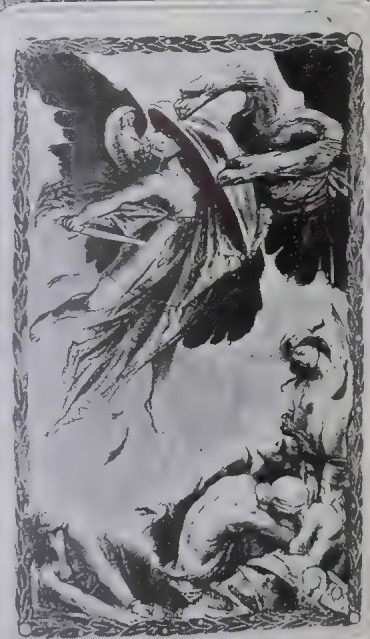
Let us take the latter section of the Exhibition first, that illustrating Britain's activities. Here one has little hesitation in giving first place to the lithographs of Mr. Charles Pears. Many of the exhibitors seem so preoccupied with purely stylistic qualities that the sense of contact with life is hardly perceptible in their work at all. This artist brings us vividly face to face with the violent conditions of war however far behind the battle-line.

Mr. Pears's theme is "Transport by Sea." He has six lithographs. Every one of these has the power to thrill and excite the spectator. They seem



"Maintaining Overseas Forces," by Charles Pears ("Transport by Sea," 5)

"Maintaining Export Trade," by Charles Pears ("Transport by Sea," 2)



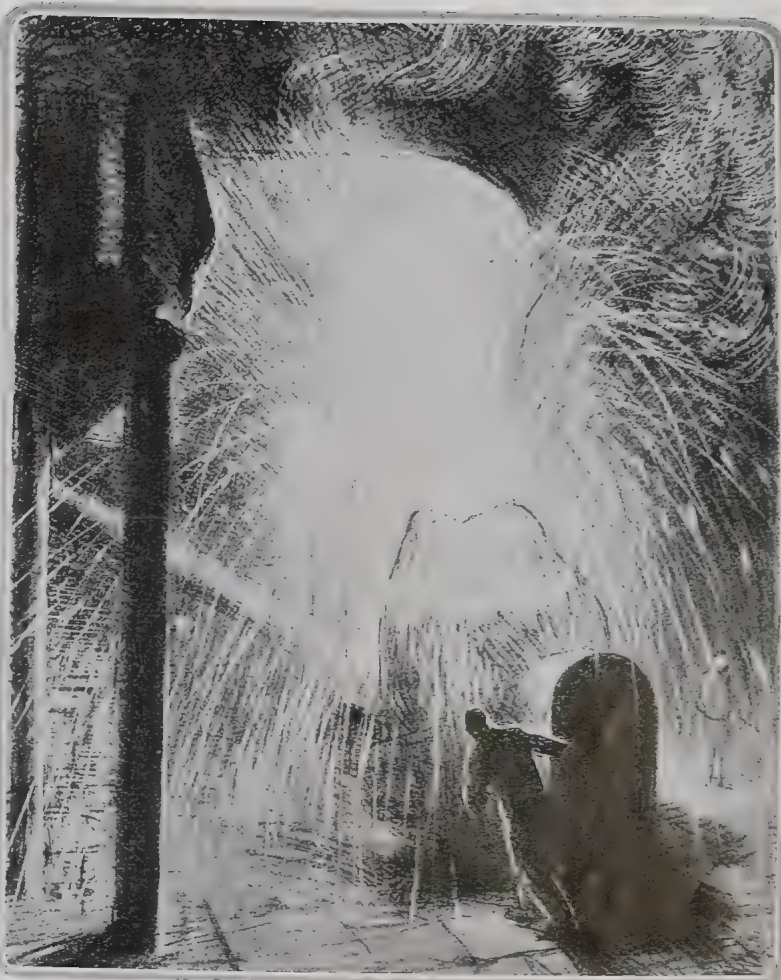
"Italia Redenta," by Charles Ricketts (H)

the result of immediate contact with life, and they give a representation of it beside which the images of photography seem like icicles. There is the warmth of sympathy here with the exploits depicted, and the fire of execution which enthusiasm inspires. We cannot but set all this above beauty which is irrelevant to the important business the artist has in hand. Yet there is beauty here, and a regard—but not, as shown in some of the works on view, we regret to add—an affected regard for beauty. Blacks and greys are subtly enough treated with the chalk of this artist, and the two lithographs of his which seem most perfect are "Maintaining Export Trade" and the "Place of Safety." I do not see how any one can look upon them without admiring both the exceptional skill and the power to persuade that here we have the truth. I find no other lithographs in the exhibition comparable with these for power to convince us of fidelity to truth, and





"Heavy Work" by A.S. Hartrick, A.R.W.S.  
("Women's Work," 6)



"The Furnace," by George Clausen, R.A.  
("Making Guns," 2)



its best. But that is the very opposite of what I wish to show. Precisely the virtue of the finest art compared with inferior art is that it presents the subject in a more poignant way, so that the "subject" of the picture penetrates the mind of the spectator as if it was barbed, as it is indeed by style. But the style that penetrates is never the self-conscious one. That style becomes like cotton-wool between us and what the artist has to say. A fault of modern artistic life—viewed in the light of what is attempted in this exhibition—is that too many artists of established reputation have seen nothing of life except through studio windows, and have met no one, in their business, except models. Merely putting the latter into soldiers' clothes will not create the atmosphere of war. And it would not be fair to the aim which this exhibition has in view not to show that this sort of art can be detected, and that it is ineffectual no matter with what exquisiteness it is done.

Mr. Muirhead Bone has always been first among artists who have shown that every resource of art sincerely employed brings out more and more clearly the significance of the subject chosen from actual scenes. But that variety and sensitiveness of line which gives such vitality to his etchings and drawings fails him with the lithographic chalk in hand. The black line never seems to soften into a grey one in his lithographs, a monotony of line, hard and unsympathetic, characterizes them, so that they slightly weary us. His compositions are as intricate and stimulating as ever. They show that zest for reality which is genius, but we are not held by these lithographs, with touch so unsympathetic, as we are by his dry-points and pencil drawings; those by infinite modification of touch or by a prim delicacy of pure line have been among the most fascinating things of contemporary art.

X.

"Over the Top," by Eric Kennington  
("Making Soldiers," 2)

bring sharply home the labour, devotion, and courage of those who serve on sea.

Of this series by Mr. Charles Pears has called for comment at length it is because of its success in making a direct appeal. It therefore, it must be placed first among the lithographs that set out to represent actualities, so we must turn to the lithograph "Italia Redenta," by Mr. Charles Ricketts, for true appreciation of the scope of symbolic design. Too many of the artists here exhibiting have failed to understand that emblematic art dwells on a height to which it can descend from the lower plane of reality for its purpose, but it cannot come down and occupy those forms, and assume a material aspect, fitting to itself impossible clothes, lent to the artist by his friends: the judge, the soldier, and the actor who acts a Greek part in table.

Symbolic art moves at an altitude. It is spiritual. Mr. Ricketts's design shows the complete freedom of what is abstract and what is ideal, and the beauty that conforms to the spirit. It is powerful because it is not spoilt for its spiritual mission by association with the under-world of actuality. There any base or humorous fancy may attach itself to objects realistically represented.

Mr. Eric Kennington is a draughtsman of exceptional skill. His art appears to descend from that of Madox Brown. But it is curious that for all his pre-Raphaelite regard for detail his soldiers in the trenches seem somewhat remote from actuality. From the very style of the drawings they seem to belong to a world of the past. Often they make one think of Boyd Houghton and the illustrators of the magazines of the sixties. The atmosphere of the work is as remote from the terrible year of 1917 as the style.

Mr. George Clausen's "The Furnace" is a fine contribution, for while retaining stylistic success it yet seems to confront us with tragic splendour.

It would almost seem from the line that I am taking, that I imagined that purely artistic qualities could be separated from the presentation of the subject at



OLD LACE OF EXQUISITE DELICACY RESTORES THE FRESHNESS OF YOUTH TO THE GOWN OF A CERTAIN AGE. ITS FRAGILE CHARM IS EMPHASIZED BY THE TOUCH OF A BEAD BAG



Rare and lovely old pillow lace from Lille is a fortunate possession for any woman. With its soft folds drawn round her shoulders, she is well equipped for the battle for the survival of the prettiest. As an added weapon she carries a navy blue bead bag, decorated with yellow and green beads.

When a dainty boudoir cap has descended in a direct line from the original Dutch model and has been concocted with infinite skill from old Dutch embroidery, applied on handkerchief linen, red, white, and black, it becomes irresistible. As you see it, a glance

Brussels lace to many decorative uses, you have seen it in the hands of the most famous of the French lace-makers.



What makes this little Parisian bag so new and so exclusive is the hand-carved mount of clear tortoiseshell. To give it a touch of black faillie, and the charming lace of white chine silk is a most engaging touch.

#### DEBENHAM AND FREEBODY

Because the lace-makers have left the north of France and are busy elsewhere at rather different work, this scarf of crêpe Georgette with an antique Binche border has a double interest—the romance of today added to the romance of the sixteenth century. The quaint modern bag is an intricate arrangement of bronze and gold beads.

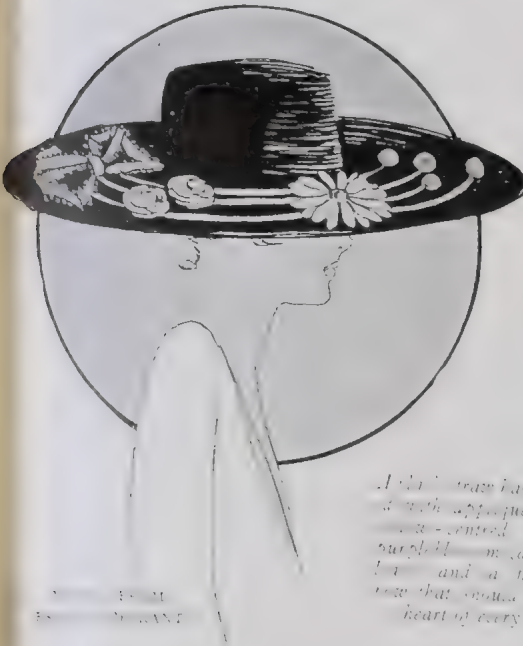
Her face, be it ever so lovely, matters not if she will wear this old Empire veil. It is first cousin to old Buckingham lace, and is made of deep cream net with a bold design darned in with an ordinary needle. In its early youth it was used as a mantilla, but now it has descended to the wearer's slender shoulders.





# SOLEFUL UNDERSTANDINGS and AMBITIOUS HATS

Overcoming War-Time Difficulties Which Limit Their Selection, Shoemakers Have Succeeded in Giving Us Several New Models To Carry Us Through the Autumn



A wide-brimmed hat with a large flower and a dark dress.

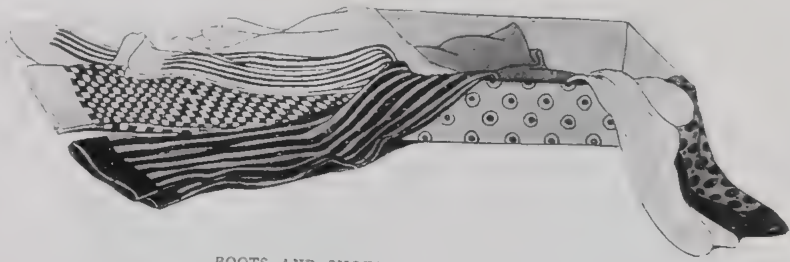


A chin-strap, usually the prerogative of the very old or the very young, is here tied beneath a pretty head covered by a black tulle hat, ornamented with two bright red buttons



A forerunner of Autumn's hosiery surprises is a stocking of heavy silk knitted with wide ribs made in many shades. Fine-patterned cashmere will remain to comfort the country maiden yet another season

The hat would tempt the sun to bask for the pleasure of holding it. black and white freshness—black straw encircled by white satin. The crowning points are two white bows supported by black straw rings



BOOTS AND SHOES FROM ALAN MCAFEE



and a grey antelope upper. The treatment of the crocodile and its colour is subdued, keeping the boot well within the limits of good taste and smartness. Like a perfect glove, a good boot should be a note of beauty in the costume, but inconspicuous because of its perfection. Another boot has a black patent leather vamp with a brown antelope buttoned strap.

A court slipper in black satin has a rhinestone bow knot, and another is of patent leather with a tongue and cut steel buckle. The idea is classic but the proportions, the balance and the curve of the heel, and the workmanship give particular attention to the fundamental principles of footwear. A good shoe should be as finished to look upon within as without. An upper lining of brocade is charming, coloured to suit the leather.

A new idea for waterproof soles, designed for the trenches, may be applied for feminine winter wear. The lower edge of the upper is turned over the edge of the extension sole so that there is no seam between sole and upper through which water can leak.

A new idea for an autumn stocking is a heavy silk knitted in wide ribs, giving a striped effect, which shaves from the ankles any small appearance of thickness which might come from the weight of the silk. This stocking is made in almost every shade, and is soft to the touch and very smart and practical. It would seem that patterned cashmere will remain another season the stay and comfort of the sporting maiden and of all those people whose work compels them to wear sturdy tailored clothes. There are some very charming designs in subdued colours on a ground of grey, dull green, and brown wool.

This lady is surrounded by many kinds of new boots and shoes, all embodying the theories that make a smartly shod foot. A green crocodile model has a little pointed tongue, another shoe has a brown vamp and grey antelope upper

There are varying theories as to the smartly shod foot. There are those who follow each change of fashion, and vary the shape of toe, the width of the foot to be of classic proportions, to be squeezed or to be free because some theories suggest that it should. The smart toe and medium heel support the foot in the best points while the wide toe is the shape of the foot. It is made of every material and skin. There can be no substitute for a prepared skin is equally good. A woman would cheerfully wear a shoe on her boots that her deprivation of a shoe at the end of the road and uses for leather shoes.

The illustration has just been made into a red-brown leather shoe. It is the simplest of the simplest when the shoe is made. The shoe is made of a good material and light weight. It is made of a good material and light weight. It is made of a good material and light weight.

left corner a new model. It is made of a beautiful material. It is made of a beautiful material. It is made of a beautiful material.

The next shoe the shoe is made of black patent leather, and the we remaining bit is of dark brown antelope. For street wear it is tailored exactly enough, but it is light in sole and curved in the heel so that it is suitable for dress wear. The boot on the tree has a dark brown crocodile vamp and heel





Ira L. Hill

RUTH ST. DENIS



# THE EDUCATION of the DANCER

THE words "classic" and "interpretative" have been so indiscriminately applied for the last ten years to every chiffon-clad, bare-footed dancer, regardless of the fact that many of them were manifestly neither "classic" nor "interpretative," that the words seem to have lost somewhat of their original value. Many personalities have given many and varied interpretations to this modern movement; yet all these dance expressions of the past decade have been part of one great wave, which plainly demands to be more adequately named. Personally, I think we should call this school of free individual dancing which has grown up among us, "The American Dance," regardless of the source from which it originated. The distinguishing note in this American dance is its wholeness.

The spirit of the aspiring youth of America is not amenable to the arduous and irksome requirements of the classic ballet, the old school of the dance as evolved in Italy and France and developed by Russia. Nor is the American artist satisfied with the rigidity of such training, which dictates performances patterned after the triumphs of past generations and is stifling to individual expression.

## A FLEXIBLE METHOD OF TEACHING

It was in answer to this need for a freer and more flexible method of instruction in the dance that we, Mr. Shawn and I, founded "Denishawn" at Los Angeles, California, nearly three years ago. That there is a great need for such a school of the dance is proved by the number of young dancers who flocked to us. "Denishawn," the Ruth St. Denis school of dancing and its related arts, is located almost in the heart of Los Angeles, but it is situated on the top of a hill and is so completely surrounded by tall eucalyptus trees that once within the grounds, there is a complete sense of isolation. It was formerly the home of a famous southern California architect, is built in modified Spanish style, and has beautiful and extensive grounds. It is only ten minutes' walk from the shopping district of Los Angeles, but it is completely isolated from the city itself. There is a large swimming-pool in the grounds and a number of beautiful peacocks. The big classroom is built out under the trees, and by far the larger part of the work takes place in the open air, on a smooth floor, which may be

(Above) *The Harvest Dance*, the newest of the productions of Ruth St. Denis and Ted Shawn, asks no adventitious aid of oriental beauty in costumes and settings, but depends upon that beauty of human motion which is the foundation of the American revival of the dance, and which forms the basis of the work of these two founders of "Denishawn"

At "Denishawn" There is No Creed of the Dance,  
But the Will to Discover the Talent of the Dancer and  
Develop It Along the Lines of Original Inclination

By RUTH ST. DENIS



Photograph by Anne Brignan



Photograph by Weston

protected with canopies at need, and which is equipped with mirrors to aid in practice and with an arbour for the musicians at one side. The girls wear as a uniform, during all classes and private lessons, the one-piece bathing-suit of khaki colour, and all class lessons and all Mr. Shawn's private lessons are given out of doors.

There are also classrooms indoors, where more intimate dances requiring a sheltered atmosphere are created and planned. Large comfortable dormitories have been built in the school grounds, so that the girls may work and play and sleep out of doors every hour of the twenty-four, and so acquire that wholesome freedom of living that is the basis of our dancing.

Paradoxically, the system of training at "Denishawn" is complete absence of system. We believe that to be one's best self is better than to achieve the cleverest imitation of some one else, and on this simple basis "Denishawn" rests. The development of the individual is placed first and foremost. It is no part of our ambition to turn out many pupils, all of whom are immediately distinguishable as products of the same system. We seek by every possible means to discover the nature of the talent of each individual, the kind of dancing which each one does best, to which the whole personality of the pupil is best suited.

In the faculty at "Denishawn" all schools of the dance are represented—purely classic ballet of the Italian, French, and Russian schools, national dancing of various sorts, the Greek dancing which was first given to this generation by Isadora Duncan, and finally the entire gamut of East Indian, Egyptian, Japanese, and other oriental dances, which I myself have developed.

## DANCING FOR MEN

Mr. Shawn, after years of study, discovered that there was not in existence anywhere at the present time a system of dancing which was really designed for men. All the ballet was preponderantly feminine, with but a few subordinate unimportant variations for men dancers. He has therefore made a study of the basic principles of motion in relation to virile dancing, and he offers the results of that study to the men students at "Denishawn." Last summer he brought out a group of eight men whom he had trained in a Greek Pyrrhic Dance and an East Indian Hunters' Dance. It is interesting to note that this group

(Left) Among its most successful results, "Denishawn" counts Margaret Loomis, a girl from Los Angeles, who has found in dancing a satisfying self-expression. Her talents were along Far Eastern lines, and she attained great success in the daintily dramatic "Lady Picking Mulberries." She is photographed as a "Cherry Blossom Girl," in her own garden









(Right) With such an apron in which to keep these odds and ends, as dear to the heart of the true gardener as the workbox to the needlewoman, every woman wants to become the keeper of her garden. It is made of blue linen, banded with black and white check "primitive" print



(Middle, centre) What modern garden would be complete without the presence of some fair Amaryllis, daintily clad in a smock of brown linen, set over natural linen trousers. Peacock blue and dull red roses of cretonne are appliqued on the smock, the hat matches the costume



It must be the ambition of every seedling to grow big enough to see this smock where roses grow on a background of unbleached linen edged with mulberry pink bands. The leghorn hat, a green between maid and sun, is lined with mulberry pink



CLAD IN THESE SMOCKS FAIR  
GARDENERS ARE AS PRETTY  
AS THE FLOWERS THEY GROW

Mary, Mary, quite contrary, how does your garden smock go? Of saxe-blue linen with mauve linen bands and spots glued on in a row. And the spots are of orange, which is the colour adopted by the leather neck-straps fastened by mauve buckles

She waters her garden all unaware that she herself is a fair flower in a smock of navy and natural striped linen-weight canvas with an occasional orange and green stripe, a green linen skirt, and pearl buttons. The hat follows suit





## THE OFF-DUTY HOURS OF THE DINING-TABLE

THE nature of the dining-room table between meals has an interesting meditating habit of intruding itself on the finished luncheon in the rest of the room. This unsympathetically bare appearance has to be circumvented, and to the lover of a completely finished room it is an amusing pastime to evolve fresh ideas for elegant coverings and arrangements. The table being usually of fine and beautiful wood, a physical cover is entirely without the slightest need of it. In one we know of, used in town the dining-room table when off duty is covered with a coverlet of very lovely lace and under duty, when it is protected by a glass top. A silver vessel filled with flowers completes a treatment that is both dignified and pleasing. This description is illustrated in the middle of page 20.

TABLES OF LESS FORMAL ORDER

The table must be dressed more scrupulously for its more important treatment than ordinary round or square tables. It may be placed back against the wall, but not so close as in the case of a long table. In the upper middle of the centre piece, in which is shown a beautiful piece of ecclesiastical embroidery, set the crown of the centre cloth, and in which is placed a black Capri bowl filled with roses. Beneath and upon Venetian glass candlesticks with black wax candles stand on either side. The decorative fruit dishes are of the same Venetian glass, filled with glass grapes; bronze, lemon, yellow and purple make up this rich colour scheme, the purple and yellow of the fruit being repeated in the grapes and in the embroidery. The whole setting breathes harmony and repose.

THE ESSENTIAL IN HARMONY

At the lower right on the opposite page is another idea which uses embroidery as its basis. The flat bronze bowl holding it is the work of Marie Zimmerman, and the statuette is a "Dancing Faun," by Edward M. Catten; together they form a decidedly original and interesting centerpiece. The table and is intentionally arranged with the greatest simplicity, its level surface just broken by two symmetrically placed urns, making a quiet note against the rather elaborate background of tapestry. At the lower left on the opposite

There Are Many Solutions of the Problem of  
What to Do with the Dining-Table When Its  
Polished Surface Is Bare of Silver and Fine Linen

page is another suggestion for a table—a cool-looking bowl of green Italian pottery, which may or may not be mounted on a teak-wood stand and flanked by candlesticks to match. All are placed on a scarf of gay needlework. The centre-piece of iridescent glass, shown in the middle of the opposite page, in the form of five vases chained together, is especially suitable for summer wild flowers which group themselves naturally into such dainty bouquets.

For tables less formal than that of the dining-room itself, many original designs for these "between meals" periods may be developed. On the table of a garden summer-house, for instance, a gazebo-like globe of silvered glass has the merit of being useful as well as ornamental for the reflections in its mirrored surface serve to hold the approach of guests.

It is, it is surprising how decorative a dish becomes in a large jar of painted Venetian glass, especially when it stands under a nicely-coloured piece of pottery, a flower-wreath pottery, if you like, or a very flaky one, and a little of the same may flank it, and a little of the same may be embroidered with a fruit motif.

The possibilities of the contained electric table are merely limited: one of them is this urn of pale yellow glass, in which flowers which come from a metal base containing a small electric pump and tank.

## THE ADAPTABLE CHINESE A

Chinese art is adapted to the rooms of many different styles widely differing in size. On the refectory table at the bottom of this page a Chinese bird-cage of black, blue and gold lacquer is used as a centre, and beneath it is a brightly embroidered and tasselled cover of black silk. At either end of the table are Chinese pottery vases of jade and coral, on small dual teak stands.

Of possibilities for decorations there is no end. It is all a matter of knowing how to choose the type of centerpiece that will harmonize perfectly with the rest of the furnishings.

Let the dinner on  
the lower level and  
a treasure both digni-  
fied and pleasing in  
beauty lie beneath a  
a top and a other  
as a room above it

(Left) A gay note may be sounded by a Chinese bird-cage in gold, blue, and black lacquer, redeemed to formality by a Chinese jade tree on either side



(Right) Among less formal arrangements for the leisure hours of a dinner-table, is a pale green Florentine glass bowl, enlivened with a rich blue, encircled with a pottery wreath, and flanked by pottery vases in charming pottery dishes.



(Left) The long refectory tables are sometimes set back against the wall when not in use, and this gives a place for such arrangements as this bowl of daisies, set on rich embroidery and with a candle at either side.



(Left) Field flowers lend themselves to such charming arrangement, and the delicate iridescence of these tall glasses pleasantly in harmony with their soft colours.

(Left) A dining-table has to feature a centre of outline and a touch of treatment. One of the most charmingly brilliant is one may place a bowl of cool water, very cool with real or artificial fruit and set between two green pottery candlesticks.

Below: The secret of success in these table arrangements lies in the maintenance of harmony with the room itself. In this tapestry-hung dining-room, the table has a rich cover and a fruit bowl of bronze surmounted by Edward McCarter's "Dancing Faun".



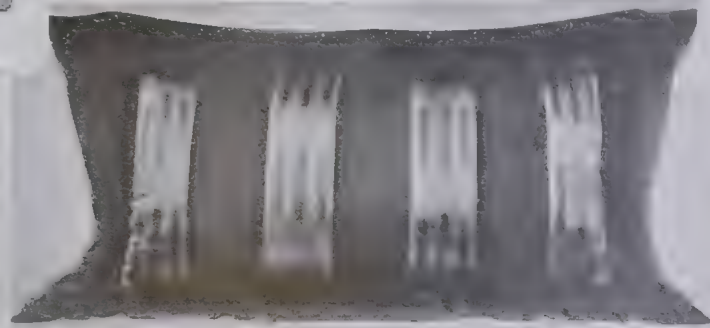


SEEN *i n* *t h e* L O N D O N S H O P S

The cushion is made of a fine material, and is decorated with a beautiful floral and fruit pattern. Price, 5 guineas.

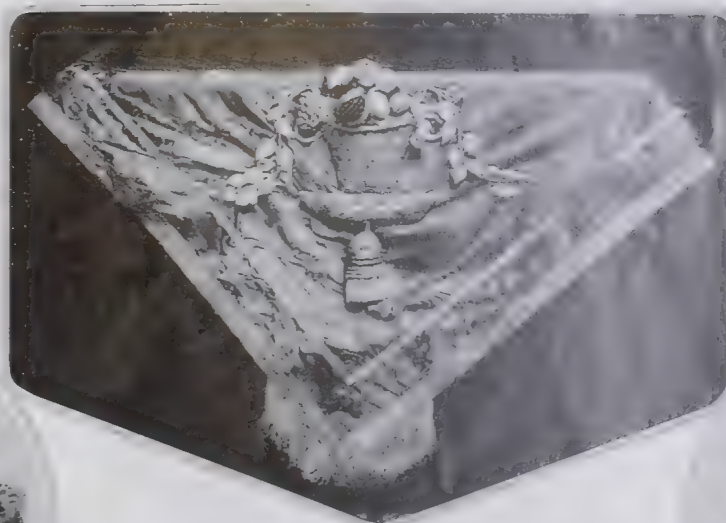
IN the most regulated homes wear and tear will cause gaps which positively insist on being mended. Cushions, fringed and bordered lampshades become soiled, and if the sufferer from these troubles the casualties is keenly interested in her house, she will surely try to fill each gap with something a little more charming and amusing than its predecessor. Naturally, a certain amount of care and thought is necessary to do so, but the right thing for the right place, and she will be lucky if she finds it in the first shop she enters. As she goes her way, turning over many pretty things in search of what she wants, the value of dainty accessories in the home cannot fail to be brought home to her. She realises that a square piece of satin, fringed and bordered with beads and gold, would make a beautiful piece of cover for her lamp, or spread over the back of her couch; she goes on to price, and finds that it is ten guineas, but her economical soul is reassured, for she knows that practically the same thing may be made for 5½ guineas.

In the Most Orderly of Homes,  
Wear and Tear Will Cause Gaps  
—Gowns and Blouses to Com-  
plete Our Summer Wardrobe



The cushion is made of a fine material, and is decorated with a beautiful floral and fruit pattern. Price, 5 guineas.

The cushion is made of a fine material, and is decorated with a beautiful floral and fruit pattern. Price, 5 guineas.



An old flower pattern of green, red, and yellow, painted and fired on to this tea set, giving a new sight to greet the early morning sun. See how the red, the gay pattern will look when the tea is served.



Decorative and dainty, the basket is made of a fine material, and is decorated with a beautiful floral and fruit pattern. Price, 5 guineas.



Encouraged by a golden needlework basket with a curious handle and little clusters of decorative fruit surely the most reluctant needlewoman would wish to own. This costs £2 2s.

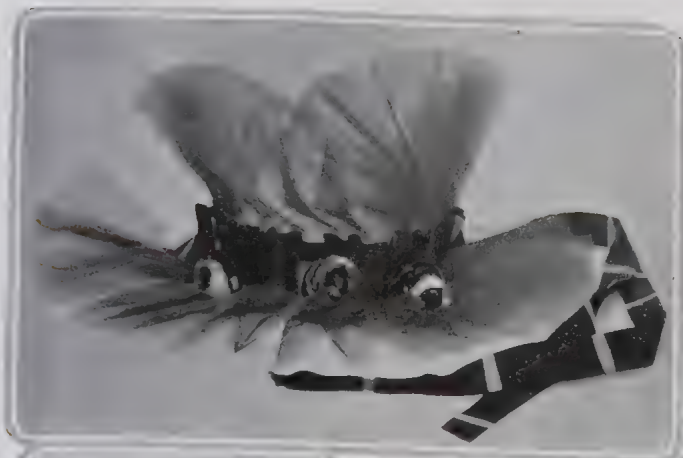


The basket is made of a fine material, and is decorated with a beautiful floral and fruit pattern. Price, 5 guineas.

It is a pity that the most orderly of homes will not be free from wear and tear. The sufferer from these troubles the casualties is keenly interested in her house, she will surely try to fill each gap with something a little more charming and amusing than its predecessor. Naturally, a certain amount of care and thought is necessary to do so, but the right thing for the right place, and she will be lucky if she finds it in the first shop she enters. As she goes her way, turning over many pretty things in search of what she wants, the value of dainty accessories in the home cannot fail to be brought home to her. She realises that a square piece of satin, fringed and bordered with beads and gold, would make a beautiful piece of cover for her lamp, or spread over the back of her couch; she goes on to price, and finds that it is ten guineas, but her economical soul is reassured, for she knows that practically the same thing may be made for 5½ guineas.

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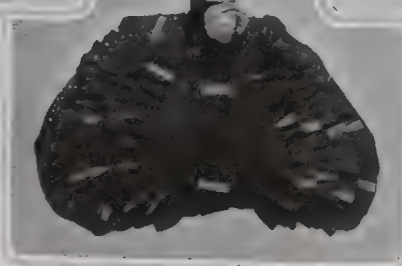
This bag of ruching and ruffles is the complement of the neckpiece shown on the left, but together they are invaluable. Price, 2½ Guineas



This box of cloth-of-gold has a double use, as the padded surface of the lid may be used as a pin cushion. Its handle is of padded, silken print. Price, 12s. 6d.



A neck-piece of tulle may be supported comfortably in August weather. Narrow ribbon of brocade, striped with pink, constitute a finish to this dainty ruffle. Price, 2 Gu.



For the dainty housewife a match-box cover is a permanent pleasure. This, with gay spot of colour, is younger brother to the tea caddy shown at the right—only the animals vary. 12s. 6d.



A small, padded candle-holder, with a shade of pearly, possibly jeweled, design. Price, £1 17s. 6d.

Though a file is an everyday necessity, there is no need for it to possess an everyday appearance, since this cover of red lacquer has been produced for £1 5s.



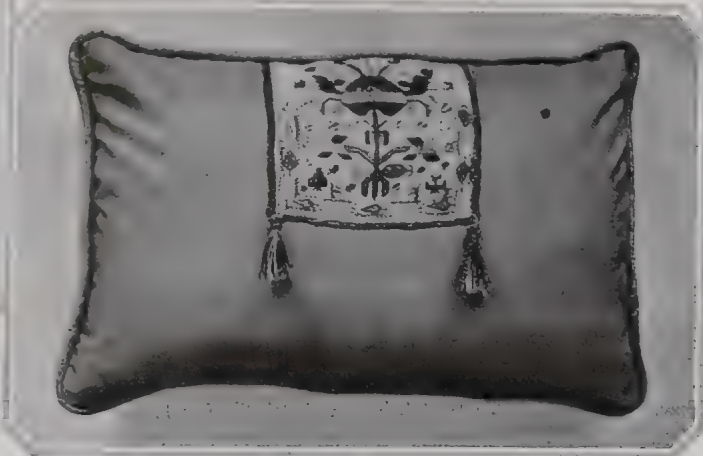
This small pot makes a note of colour on a tea table. Its enamelled surface is yellow, with green borders and a design of animals in black line. Price, £1 10s.

Italian in feeling is this trailing spray of wooden flowers. It is suitable for electric fittings, but may be used with a yellow trail, purely ornamentally. Price, £2 7s. 6d.



A new idea for a linen basket is to cover it with striped linen, to match the arrangement of the rest of the room. This cover may be removed and washed. There is also a reachable white lining within the basket. Price, £2 12s. 6d.

Long summer days in the garden demand an ample supply of cushions, which should be specially designed for out-of-door use: strong coloured linens unlikely to fade are effective, particularly with an inset panel of English or oriental needlework. A cushion of this description can be had for £1 10s.



Italian in form and Spanish in colour, this black and silver mirror would be a worthy aspect around which to build the decorative schemes of a dining or sitting-room. An admirable copy of an old design may be had for £6 19s. 6d.



Present economic conditions have induced a state of affairs whereby those who have been in the habit of purchasing only the best have been forced to look for the smart but inexpensive. So, therefore, that here, as everywhere, the demand creates the supply, and may find in London at the present time a surprisingly wide selection of really charming things at really reasonable prices. It is not in vain that women, trained in all the best traditions of their race, do not succumb to the first aid from the small dressmaker, since the latter has undoubtedly seen her opportunity and made the most of it. It is more inspiring to work for a critical customer than for an indifferent one, and there is every evidence that her new client has given the small dressmaker some very valuable ideas, and helped to improve the quality of her work. It is perhaps in the blouse department that this minor circumstance of war is the most apparent. Blouses, and the newer form of jumper, are particularly adaptable to effective treatment in imaginative materials, printed or dyed, as well chosen as to color and combination. Among other charming examples discovered by the *Vogue* Shopping Service is the jumper seen at the top left and center of this page, made of crêpe de Chine, embroidered with black stitching. The collar and ends of the sleeves are of the latter material, and may be had for the comparatively reasonable sum of three guineas, and it will be difficult to be more effectively dressed within this limit.

Nothing can be more dowdy than certain combinations of black and white.



Stylish jumper in crêpe de Chine, embroidered with black stitching. The collar and ends of the sleeves are of the latter material. Price, £1 12s. 6d.



Another charming jumper is of white and mauve crêpe de Chine. The shape is original, the long point in front giving the illusion of slimness and extreme length of line desired by every woman. An interesting point is the cross lacing of the front, finished by two mauve tassels. The excellent use of the two colours throughout the blouse accounts for much of its charm. The designer is to be congratulated for his harmonious and original design. This blouse costs £1 12s. 6d. Its suggestion of smartness is so notable that counts, and the stitching is a fine touch. The silhouette is a little different from many, having weighed in of becomingness of their blouses, are apt to follow the model and adhere thereto. The silhouette is a little different from many, having weighed in of becomingness of their blouses, are apt to follow the model and adhere thereto. The silhouette is a little different from many, having weighed in of becomingness of their blouses, are apt to follow the model and adhere thereto.

On the other hand, given the right treatment, nothing can be smarter, and a case in point is the blouse of black and white Georgette shown at the upper right on this page. The white collar and cuffs have an appliqué edging of black Georgette points, and black silk stitching on the white Georgette front gives a charming finish. The shape has the additional advantage of being equally becoming to the slim or to those suffering from the first suggestions of embonpoint.

Another charming jumper is of white and mauve crêpe de Chine. The shape is original, the long point in front giving the illusion of slimness and extreme length of line desired by every woman. An interesting point is the cross lacing of the front, finished by two mauve tassels. The excellent use of the two colours throughout the blouse accounts for much of its charm. The designer is to be congratulated for his harmonious and original design. This blouse costs £1 12s. 6d. Its suggestion of smartness is so notable that counts, and the stitching is a fine touch. The silhouette is a little different from many, having weighed in of becomingness of their blouses, are apt to follow the model and adhere thereto. The silhouette is a little different from many, having weighed in of becomingness of their blouses, are apt to follow the model and adhere thereto.

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Lines of black stitching cross this pink crêpe Georgette blouse, and black stitching is worked round the collar, shaped like a magnificent star-fish. Silk tassels end the sailor's knot. Price, £1 12s. 6d.



Something like a sailor's blouse in design but deviating from a sailor's colours, this mauve and white crêpe de Chine jumper has an embroidered collar and mauve tassels. Price, £1 12s. 6d.



Abundantly pleated and finished by a large jet ornament at the waist, this black Georgette gown will be welcomed by those who know the many uses of a frock of this description. Price, £5 15s. 6d.

Many pleats have enfolded themselves within this navy Georgette frock, but the Jap silk neck is unadorned. A band of coloured beads round the waist introduces a bright note. Price, £4 14s. 6d.





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lar, cuffs, and belt are cut in one piece  
and the pattern on another, much labour  
is eliminated.



(Left) Negligée No. 03903.  
A one-piece kimono négli-  
gée cut in two pieces may  
be of contrasting materials



Negligée No. 03901. This short négli-  
gée on surplice lines may be cut in  
but two pieces; it is seamed at the  
centre back



Combination No.  
03899. This French  
combination is open-  
ed at both sides of  
the front and slipped  
on over the hips

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page are in sizes 34 to 40 inches  
bust measure, 24 to 30 inches waist  
measure, and 35 to 41 inches hip  
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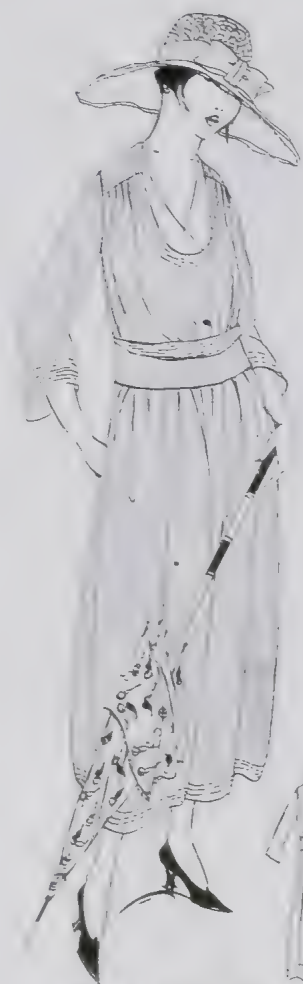
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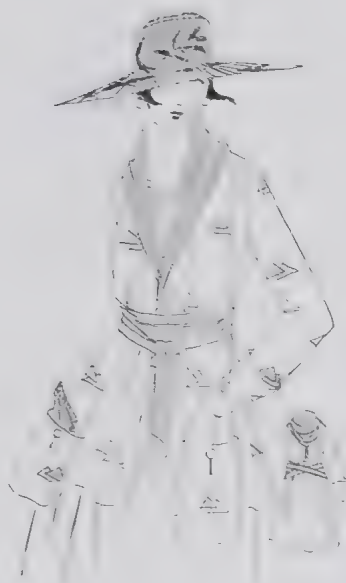
Combination No.  
03900. A trim way  
to make a French  
combination is to  
have it open down  
the centre front



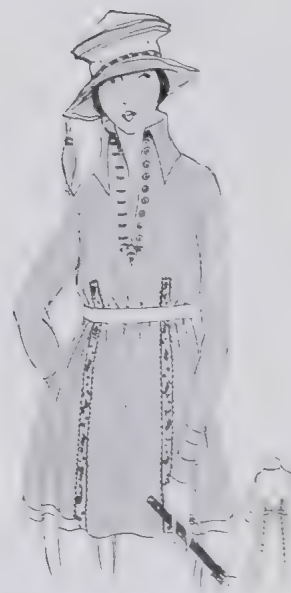




Frock No. 03770. A trim tennis frock which may be cut in one or two pieces, measures 2 1/2 yards at the hem.



Blouse No. 03813. The collar and the belt may be of pongee; the coat proper may be of figured sports silk.



Blouse No. 03821. The collar and the belt may be of pongee; the coat proper may be of figured sports silk.



Frock No. 03770. A trim tennis frock which may be cut in one or two pieces, measures 2 1/2 yards at the hem.

WHETHER ONE'S MOOD BE FOR THE ACTIVE LIFE OF  
TENNIS OR GOLF OR THE DEMURE SPORT OF KNITTING  
IN THE SHADE, IT MAY BE SUITED IN THESE FROCKS



Waist No. 03847; Skirt No. 03848. Buttoning the separate waist to the skirt is an excellent idea.



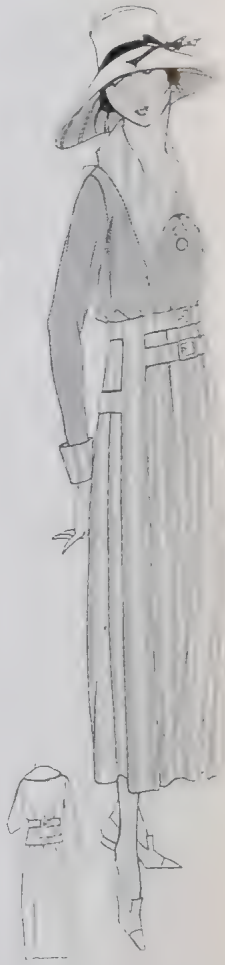
Frock No. 03843. A one-piece tennis frock for tub materials has buttons and bound buttonholes.



Frock No. 03852. It slips on over the head; this successful frock to be made of wool or silk jersey.



Frock No. 03864. The side gores, the undersides of the pockets, and the belts are cut in one piece.



Waist No. 03866; Skirt No. 03867. The pointed collar and the belts and gore of the skirt are in one piece.





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DISTANCE ... 956 MILES  
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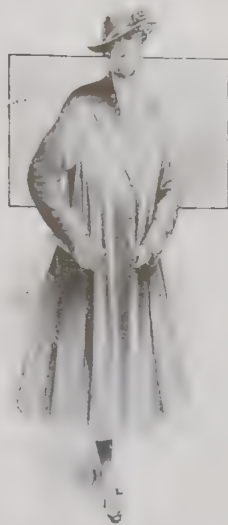
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Note THIS WAS A SCRATCH RACE—NOT A HANDICAP

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Dress smartly to  
suit their pocket,  
Be coiffured  
manicured, and  
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Completely fitted out  
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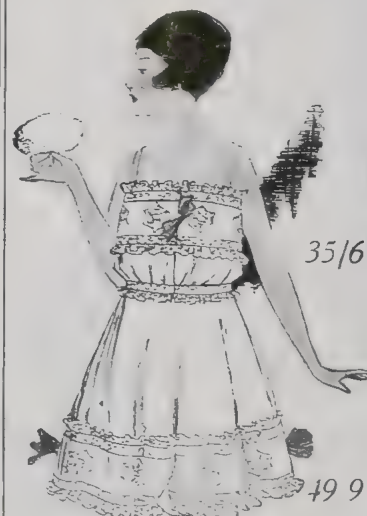
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35/6

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115 Queen's Road, Hyde Park, W.2

34-36 Oxford Street, W.1.

137 Sauchiehall Street, Glasgow.

## "THE GARDENS OF VIZCAYA"

(Continued from page 21)

fill two or three rooms with imposing Italian antiquities is a facile task for wealth, but to give the air which great houses in Italy sometimes have, means patient attention in every detail to the long minute biography of Italian arts. Comparatively few Italian houses have a continuity covering centuries, but those which have shown clearly a progress from the day when a man's house was his fortress, passing through the decoration of the later sixteenth century and the period of Versailles, to the modernness of Italian rooms of the eighteenth and nineteenth centuries, are the product of the Renaissance and the eighteenth century. The Renaissance is the period of the Renaissance, and the eighteenth century is the period of the eighteenth century.

Discretion cannot be too much insisted upon in the selection of the objects which are to be placed in the house. The student of the history of the house must be able to select the objects which are to be placed in the house. The student of the history of the house must be able to select the objects which are to be placed in the house. The student of the history of the house must be able to select the objects which are to be placed in the house.

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plaster-work of the eighteenth century, an art not confined to Venice alone, but blossoming all the way up to Augsburg and through the Tyrol toward Vienna. The more frigid self-recollection which historically followed, is the rule in the rest of the house, where the Directoire follows its course to modern decoration.

Out of doors, great gardens are in progress, which will recall those of the celebrated families of Rome, and these will also make an excursion into styles of the last century. The earlier gardens of Italy will be less present in their style than those later, more severe gardens, such as "Caprarola," the "Borromeo," "Doria Pamphili," and "Villa Borghese." These latter are the gardens of the eighteenth century, and are relatively those of "Caprarola" in their aesthetic direction.

A great breakwater, challenging the test of the sea, is the house, which is the test of the sea. The house is the test of the sea, and the sea is the test of the house. The house is the test of the sea, and the sea is the test of the house. The house is the test of the sea, and the sea is the test of the house.

## TURNING OVER NEW LEAVES

"The Wild Foods of Great Britain." Wherein The Author Shows In Every Copse a Smithfield, and Billingsgate In Every Steamboat.

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There is no need at this time of day to sing the praises of "Between the Lines." When it was first published, nearly two years ago, it at once took its place as one of the most vivid pictures of the war which had yet appeared. Nor has it had many rivals since. A new edition, at half the reduced price, should be warmly welcomed by thousands. ("Between the Lines." By Boyd Cable. New Edition. Murray. 2s. 6d. net.)

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Two photographs by Arnold Genthe

*The training at this school does not stop with the dance itself; the pupils are trained also in the allied arts, of which costuming is an important feature; Edith Vaughan is here costumed for an oriental dance*

## THE EDUCATION of the DANCER

(Continued from page 40)

it is impossible to purchase, as well as the designing of the costumes themselves and the study of decorative backgrounds. Looking forward to a greater "Denishawn," we plan to take a beautiful old farm near Los Angeles, where adequate dormitories can be built, where we can have our own out-of-door theatre for dancing performances, and live a sort of moderated community life. We feel that our school is representative of the spirit of America and fits the American need much better than any imposed foreign system, and while we use the foreign technique and traditions to the utmost of their usefulness, we are not restrained by them when it is either necessary or desirable to be free. I consider that this whole Renaissance of the Dance is due to America and American artists. Isadora Duncan and I fairly claim to be the pioneers who have upset the old tradition of the dance, have in-

fused life into the whole system, and brought about this tremendous interest in the human body and motion.

We believe that we have demonstrated, even in these few years, that "Denishawn" is worthy of a place as a national institution, and we are, of course, ambitious for its future. Already we are cramped for quarters and are enlarging our buildings, but eventually there will be the greater "Denishawn," where, we hope, sculptors, painters, musicians, poets, and authors will come to bide a while and give and gain inspiration. There will be our own out-of-door theatre, and there will be an endowed fund to take care of those aspirants who have indisputably great talent and no money.

This is the dream. But "Denishawn" itself was a dream once. And we have faith that the greater "Denishawn" is a right idea and will be realized.



*A delightful natural dancer, Vanda Hoff is one of the notable achievements of "Denishawn," where she learnt the dance which has brought her so much success in "The Dancing Girl of Delhi"*



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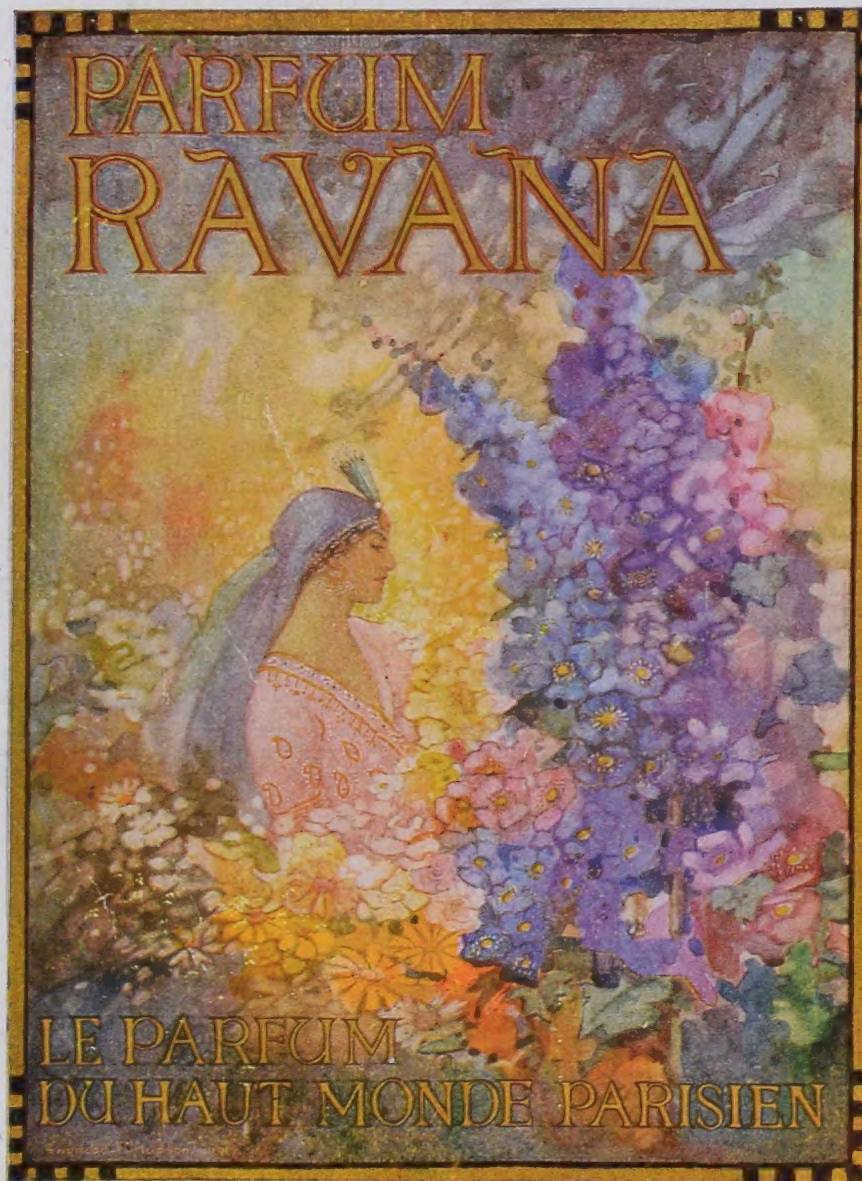
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